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ABSTRACT

The document reports on the Oregon Adaptive Arts Techniques Project, a program to provide direct preservice and inservice training through a series of workshops to teachers and community agents in arts education and its application to handicapped students. Brief summaries are provided for workshop presentations in the following areas (the names of speakers/facilitators are in parentheses): art skills in puppetry (M. Knight), ceramics with handicapped students (L. Kitzman), the Whistletop Improvisational Dance Company (D. Gilbert and J. Petroff), suggestions for the secondary art teacher of learning disabled students (P. Holley), art and the autistic child (D. LeRoy), mainstreaming (K. Graven), keeping a steady beat -- rhythm activities (J. Kleinstein), sequencing and communicating a message (G. Melton), learning disabilities and art (E. Thompson-Green), and ceramics (P. Temple). The goals, programs, and projects of the National Committee on Arts for the Handicapped (NCAH) are also reported. The final section contains lists of resources generated from recommendations of NCAH Project Arts Resource team members. Resource lists are provided for consultants, films/media, organizations, and publications in the areas of visual arts, dance, drama, and music. Also provided are lists of general resources and resources available through NCAH. (SW)

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ADAPTIVE ARTS TECHNIQUES II

Oregon Adaptive Arts Techniques Project
January 1980-November 1980

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MARK
R SMITH

ADAPTIVE ARTS TECHNIQUES II
INTRODUCTION

Both federal and state legislation has made it mandatory for American schools to provide full rights and benefits of public education to all learners, regardless of handicapping conditions. U.S. Public Law 92-142 guarantees access to all curricular options available to non-handicapped learners, including art and music. The "least restrictive environment" qualification of 94-142, Oregon parallel law, requires that handicapped learners be "mainstreamed" into general education classes in every possible instance. In many ways, the new legislative requirements concerning the education of handicapped students present an immediate barrier in terms of accessing these young people into art classes and programs. Two general conditions exist which schools and school personnel are finding difficult to overcome.

General educators, including those working in the various fields of art and music, know very little about the educational needs of the retarded, the blind, the physically handicapped, etc. They know very little about the frequently specialized instructional strategies and materials which are acknowledged to be effective with handicapped learners. In many cases, general educators are frustrated and upset with the addition of handicapped children to their already crowded classes.

Special educators, are almost exclusively devoid of preservice or inservice training in the arts. Those who have had such training, however, are fast finding the arts to be very effective tools for improving self-confidence, building self-esteem, and encouraging self-expression among handicapped students.

One approach to solving these two looming problems would be to initiate preservice and inservice programs by which general educators, especially those dealing with the arts, might learn more about the effective strategies they might use with handicapped learners, and by which special educators might become more able to utilize the various arts in their activities with handicapped learners. The expertise and know-how are available, but much needs to be done to bring together all resources so that they may be used effectively to address emerging and pressing needs.

DEVELOPMENT OF THE ADAPTIVE ARTS TECHNIQUES PROJECT

The Adaptive Arts Techniques Project was the result of nearly two years of planning and implementation activities by personnel of various art-centered organizations and agencies in Oregon, including local school districts, county level education service districts, the State Department of Education, the Oregon Alliance for Arts Education, the Oregon Arts Commission, and many public and private colleges and universities.

An overall plan was formulated in 1977-78. During the first year of project operation, in 1978-79 under a National Committee Arts for the Handicapped grant, two dozen arts educators, special educators, and arts advocates from across the state were recruited. These persons made up a training cadre and assembled on the campus of the Oregon College of Education for a special workshop focusing on adaptive techniques in movement, ceramics, and music. In addition to project staff and AAT board members, several consulting artists were brougnt to OCE to work with participants.

During the 1980 year the Adaptive Arts Techniques Project continued under a second grant awarded by the National Committee Arts for the Handicapped with additional support from the Oregon Arts Commission and the Monmouth-Independence Community Arts Association. The principal purpose of the AAT-II project was to expand the statewide network which was being developed to provide direct preservice and inservice training to present and future teachers and community agents in regard to arts education and its application with groups of handicapped students. In addition to serving direct state and regional needs, it was hoped the project would have significance as a model by which others throughout the nation might approach the same problem.

The 1980 Adaptive Arts Techniques-II project progressed in four stages during the 1980 year.

Stage I. The commitment and involvement from the Statewide Advisory Council was renewed. This council, composed of nine leading advocates of arts education programs for handicapped learners, assisted in the development of working papers and other resource materials which focused on adaptive arts training and skill building. The council participated in the development of the AAT-II workshops and the selection of consultants and instructors required for the inservice training sessions.

Stage II. A winter workshop was held for eight members of the 1978-79 training cadre. This workshop developed skills and strategies for planning and conducting successful inservice training programs.

Stage III. Following the winter workshop, participants returned to their home school districts and/or agencies and began plans for conducting AAT workshops for their colleagues. Seven AAT-II Pilot

Programs were developed and tested, primarily in rural areas of Oregon. Evaluation of these seven programs were presented during a workshop on the Oregon College of Education campus.

Stage IV. The most extensive portion of the 1980 AAT-II project was a one-week workshop during June 1980. This workshop involved members of the 1978-79 cadre and a new cycle of trainees. The workshop consisted of three components:

1. "Planning Effective Inservice Programs" was the topic addressed. A special consultant and seven AAT-II Pilot Project Leaders were utilized as resources.
2. "Arts Skills" featured four arts consultants in the areas of ceramics, dance/movement and puppetry (the fourth component in visual arts had to be cancelled because of illness). Adaptive arts strategies were focused on presenting information and techniques for teaching personnel and administrators who have handicapped students.
3. "Evaluation and Forward Planning" was the final component planning linkages and follow-up activities. Participant input was solicited for the purpose of refining the workshop model and projecting future activities for expanding arts programming for handicapped learners.

The principal importance of this workshop was the continued development of a cadre of interested and qualified persons from education, the arts, and community organizations who had both the adaptive arts and training skills needed in playing advocacy roles for the improvement of arts education resources and programs for handicapped learners. Cadre members, working in teams throughout the state, will act as catalysts in the development of instructional programs which will, in turn, be presented on preservice and inservice bases. It is hoped the Adaptive Arts Techniques-II processes and accomplishments, including resource materials and personnel inventories, will facilitate the improvement of arts programming for Oregon's handicapped young people and that these materials will provide something useful for others in the United States.

Dr. Daniel G. Cannon, Project Director
Oregon College of Education, Region 5
Chairman, National Committee Arts for the Handicapped
Ray Rothstrom, Special Education Division, Oregon Department of Education
Ralph Nelsen, Portland State University Special Education Department
Gail V. Cannon, Workshop Coordinator
Kathy Haydon, Publication Editor

PLANNING EFFECTIVE PROGRAMS AND DEVELOPING A CONCEPT STATEMENT

The planning involved in setting up and implementing an adaptive arts program is important to the program's success. It should be done with care and thought. Below is a basic outline suggested by Dan Cannon and Ray Rothstrom. It is included in the brief outline form in this collection of papers of presentations from the AAT-II Workshop with the hope that it will be an easy reference for planning.

Following this outline for planning is a brief statement developed by Ralph Nelson which provides a format for the concept statement. This is an important element of the initial planning and funding stage.

Outline for Planning Effective Programs

I. Rationale (Why should Visual Art, Drama, Movement and/or Music be included in educational programming for the handicapped?)

- A. The Value of Visual Art, Drama, Movement and Music. (Statements which indicate the arts* general role and function within our culture.)
- B. Visual Art, Drama, Movement and Music in Education. (The value of arts* to normative growth and development within our culture.)
- C. Visual Art, Drama, Movement and Music in Education of the Handicapped. (The need to develop and implement arts* activities within educational programming for handicapped children and youth.)
  1. Aesthetics: arts* role in affective growth and development.
  2. Basic Skills: Capability of effective arts* planning to improve the basic skills of students with given handicapping conditions.
  3. Self-concept: The role of arts* to improve self-concept/self-esteem, etc.

*Be specific to your art area if appropriate.

II. Program Planning

III. Resource Needs

- A. Equipment and Facilities
- B. Materials and Supplies
- C. Suppliers

IV. Technical Assistance

- A. Consultants
  - Administrators
  - Educators
  - Therapists
  - Artists
  - Special Educators
- B. Model Programs
  - Curriculum
  - Personnel Preparation
  - Research
  - Dissemination
- C. Organizations
  - National
  - State
  - Local
- D. Publications
  - Periodicals
  - Texts
  - References
- E. Media
  - Films
  - Slides/Tapes
- F. Funding Sources
  - Government
  - Professional
  - Private

The Concept Statement

The concept statement, sometimes known as a preliminary proposal, is a written document which serves two principal functions. First, it forces the proposer to sharpen what is often a vague, somewhat foggy, idea. The mere process of thinking through the details of the idea and actually putting them into clear, complete, and concise form is an activity which most often provides benefits which far outweigh the costs of time and energy involved. Secondly, the concept statement, well done, provides those upon whom the proposal's funding support is often dependent with a sound understanding of what is being suggested, what it will involve, and, importantly, what resources will be required. Principals, superintendents, and other key decision-makers appreciate the economy of time (theirs) involved in reviewing an idea which has been so obviously well thought out and prepared. (Also important is the fact that most people are less inclined to disagree with a written document than they might be with a vaporish verbal sales pitch.)

The form and format of a concept paper will probably vary according to the particular type of program or project being proposed. However, the following elements are generally considered to be vital.

I. Overview or Rationale
II. Statement of Need or Problem
III. Purpose and Objectives
IV. Operational Procedures
  - Approach
  - Audience
  - Time frame
  - Facilities and services needed
V. Personnel or Staffing
VI. General Budget
VII. Other Important Considerations

The length of a typical concept statement, of course, will vary. However, between three and five pages (double spaced) is recommended. The concept statement introduces your idea, shows you have given it considerable thought, and establishes the basis for subsequent details and negotiations.

ARTS CONSULTANTS' BIOGRAPHIES

MICKI KNIGHT, TECKELWOOD PUPPETEERS, Beavercreek, Oregon. Writes scripts, creates puppets and props. Since 1968, has performed for children of all ages in schools, nurseries, libraries, hospitals, churches and fairs. Members of Columbia Association of Puppeteers and the Puppeteers of America.

LEROY KITZMAN, CHILDREN'S FARM HOME, Corvallis, Oregon. B.A. and M.A., University of Northern Colorado. Taught school grades 1-14 in Oregon, California and Colorado. Professionally works extensively in Stoneware and Raku.

DEBBIE GILBERT, WHISTLESTOP IMPROVISIONAL DANCE COMPANY, Seattle, Washington. B.A. in Theatre and Dance, Evergreen State College. Taught at Immaculate High School, Dance Theatre Seattle, Seattle Central Community College, and Northwest Acting and Dance Studios. Studied with Ruth Emerson, John Wilson, Karen Steele, Bill Evans, Alwin Nikolais, Paul Sanasardo and Pam Schick. Performed and choreographed for the Empty Space Theatre, Ewajo Performing Arts Center, Cornish School, Skid Road Theatre, Forest Theatre, Junior Programs and MGM.

JOANNE PETROFF, WHISTLESTOP IMPROVISIONAL DANCE COMPANY, Seattle Washington. Specialist of improvised movement in performance, lecture demonstration, workshops and master classes. Studied Graham technique from June Lewis in New York City, and with John Wilson and Joanne Woodbury, University of Utah. Performed with Xoregos Company, San Francisco, Dance Theatre, Seattle, and Anna Wyman Company, Vancouver, B.C.

AAT-II PILOT PROJECTS BRIEF SUMMARIES

PAULETTE HOLLEY, HILLCREST SCHOOL, 2450 Strong Rd. SE, Salem, Oregon 97310. A visual arts pilot project strengthening reading skills through art concepts and assignments and strengthening art concepts through reading.

DIANNE LEROY, OREGON COLLEGE OF EDUCATION, Monmouth, Oregon 97361. A pilot program in visual art, music and movement activities individualized for one ten-year-old autistic boy.

KAY GRAVEN, CAMPUS ELEMENTARY SCHOOL, Monmouth, Oregon 97361. Pilot project to compile a list of art activity adaptations which can be used as a reference by elementary school teachers who have EMR students in their classrooms.

GAIL MEYER, WHITWORTH SCHOOL, 1151 SE Miller Avenue, Dallas, Oregon 97338. A pilot program focusing on movement activities in regular physical education classes (first through fifth grades) which will enable handicapped children to participate on an equal basis with non-handicapped students.

JUDY KLEINSTEIN, JACKSON COUNTY EDUCATION SERVICE DISTRICT, 101 North Grape Street, Medford, Oregon 97501. Adaptive music project with students in the county's severely handicapped (STEPS) program teaching movement to rhythm (it has been noted that severely handicapped youngsters have difficulty moving easily to a beat while dancing or clapping time). The development of these skills will enhance their acceptance as youths and adults into the mainstream of leisure time and recreational activities.

GLENDA MELTON, BETTY JO SIMMONS, ELLEN THOMPSON-GREEN, SALEM ART ASSOCIATION, 600 Mission Street, Salem, Oregon 97301. Adaptive techniques in visual art and photography for the learning disabled elementary school child, grades one through five. Projects are designed to develop large motor skills and hand-eye coordination.

PHILLIS TEMPLE, KINGSTON SCHOOL, 1101 NW 12th, Bend, Oregon 97701. Art techniques in ceramics adapted for the elementary school student in a mainstreamed classroom. Projects selected for a high degree of success for the handicapped as well as the non-handicapped student.

SPEAKERS AND FACILITATORS

SCOTT STONER, Director of In-Service Programs, National Committee Arts for the Handicapped.
RAY ROTHSTROM, Special Education Division, Oregon Department of Education.
RALPH NELSEN, Portland State University, Special Education Department.
DR. D.G. CANNON, Creative Arts Department, Oregon College of Education, Region 5 Chairman, National Committee Arts for the Handicapped.

ART SKILLS IN PUPPETRY

Micki Knight

Forward

Puppetry is perhaps one of the oldest dramatic communication tools in the world. Masks, moving-mouth idols, and large stick figures have been used in rituals throughout history.

Puppets are instruments through which we can convey ideas, concepts and emotions which stimulate emotional responses from the audience. A puppet doesn't need to be a work of art in order to express feelings, problems, or fantasies. Like a musical instrument a puppet comes "to life" and communicates through manipulation. As we create a puppet - which is a non-person — we need to allow time to develop its personality, voice, and purpose. There are things happening between the puppeteer and his puppet which should not be underestimated.

Since the puppet's size does not normally threaten us, it usually appeals to our sense of protectiveness. As the student projects himself through the puppet, he learns to express and verbalize feelings without being personally exposed and possibly vulnerable. Another point is puppetry's value as a speech therapy tool: students who stutter or have other speech defects sometimes enunciate clearly when speaking for the puppet.

Use puppets only when they can convey the subject matter better than live actors. When overused, puppets lose their dramatic impact. Animal puppets lend themselves to handle sensitive subjects which require gentleness and tact. These "animals" make wonderful classroom pets ... they don't bite, need food, or carry fleas. With puppets it is possible to create unusual characters such as an ear, heart, hand, or foot to animate a lesson.

Puppetry can be used as a group activity, as an art project, or as a special theater presentation by one, two, or three students; or as a special tool in teacher/student interaction. It is an excellent means of being sensitive to the needs of the special child.

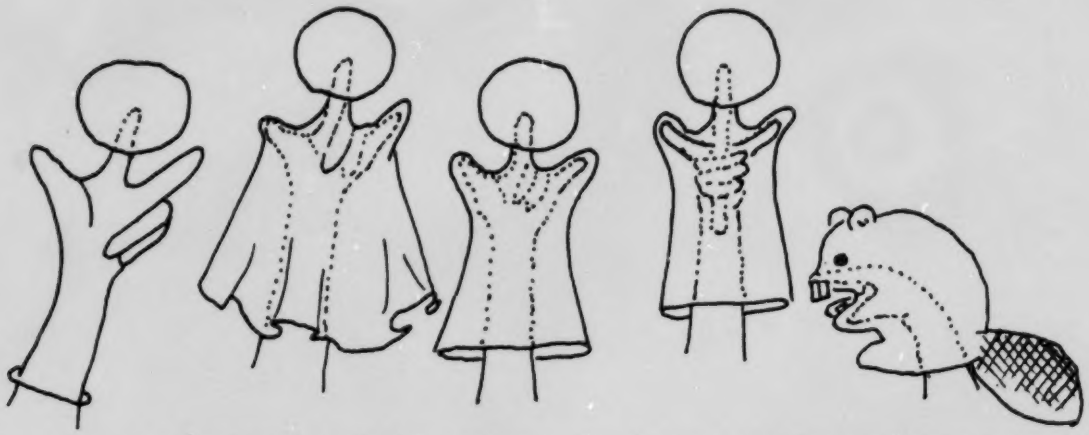
I. Why use puppets?

- A. Address special needs using puppets.
- B. Answer questions using handicapped puppets.
- C. Express feeling and misconceptions between students through a neutral "third person".
- D. Present skits created by the students.
- E. Use poems or stories; teaching health/safety/nutrition subjects, history, or any other learning area where puppets might offer a fresh, visual approach to better learning.
- F. Bridge cultural or language barriers.
- G. Teach pantomine with puppets (with or without music).
- H. Create a common meeting-ground for the handicapped and the regular school students.

II. How to use puppets

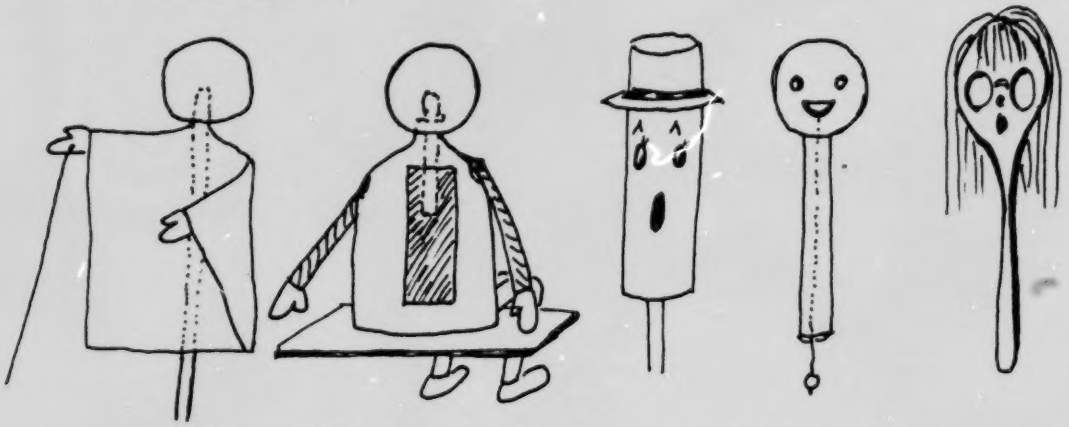
- A. Developing Art Skills
  1. Creating the puppet: (their strengths and weaknesses in respect to certain handicaps).

a. The Hand/Glove Puppet



– teaches finger flexibility, and interaction between two puppets (one on each hand). A good basic art project. Puppet has to be held upright with controlled motion, and may not be advisable for children who lack normal manual dexterity.

b. The Rod Puppet

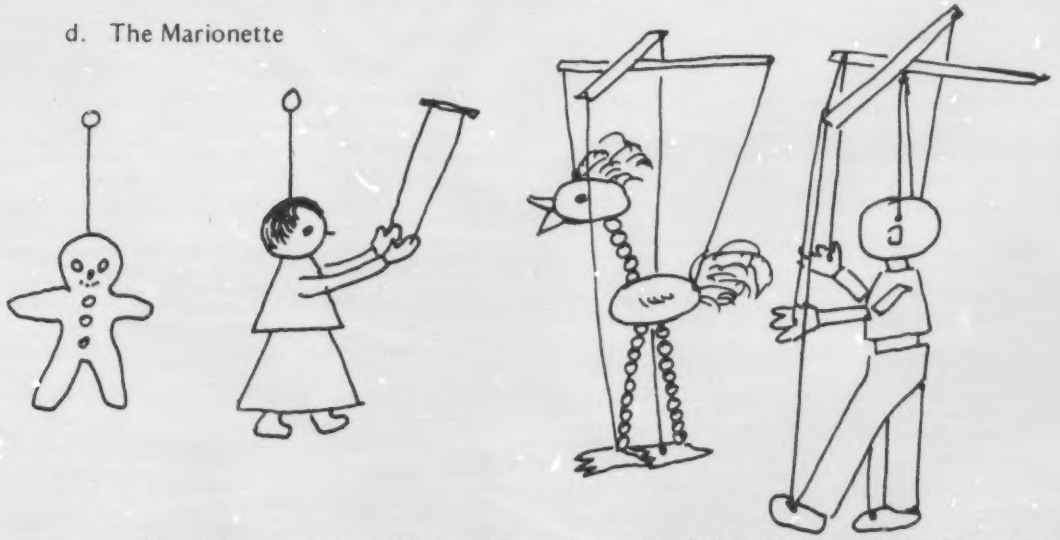


– can be manipulated with limited movement, and is easy to construct out of tissue paper, cloth, household items (plastic bottles, wooden spoons, mops, etc.), styrofoam balls, poly-foam, vegetables, etc. This form of puppet lends itself to students in wheelchairs, if the students' hands and arms are strong enough to manipulate the rods.

c. The Mouth Puppet (Usually a head, torso, and arms)

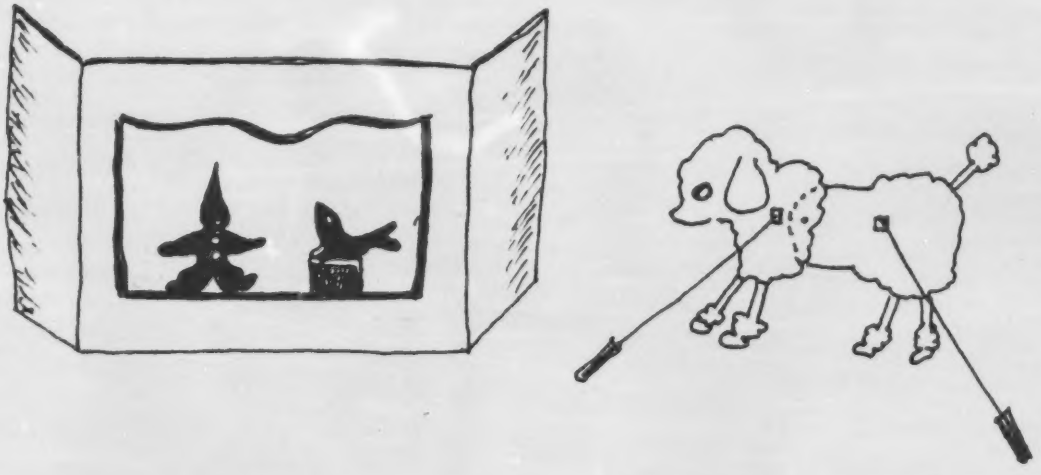
– this puppet can be used with human hands - using a second player, who could also "sign" for a deaf audience. Very many patterns and puppets are available. The **Muppets** have made this type very popular. However, overall movement is very limited. Lip-Synch puppets are great for conversation, songs, and humorous characterizations. The opening mouth could frighten little or fearful children.

d. The Marionette



– this string-puppet, manipulated from above, is a full-body puppet with legs and arms. Its movement is limited only by the skill of the puppeteer, and much practice is required to manipulate a marionette properly. There are simplified ways to build these puppets with beads, yarn rolls, styrofoam, fishline or paper.

e. The Shadow Puppet



– These are silhouettes, supported by thin rods, held against a rear-lighted screen; or adapted to use with an overhead projector. Made either from light cardboard or transparent material (plain or colored), they are a charming form of theater. Creating these puppets takes a bit of time and patience, but children with well-developed dexterity can produce fine shadow plays.

Because of the darkened room and the lighted screen, this type of puppet theater attracts audience attention in a special way. Shadow puppetry works well with mime, or with a narrator. Nice for teaching songs, poems, or short fables.

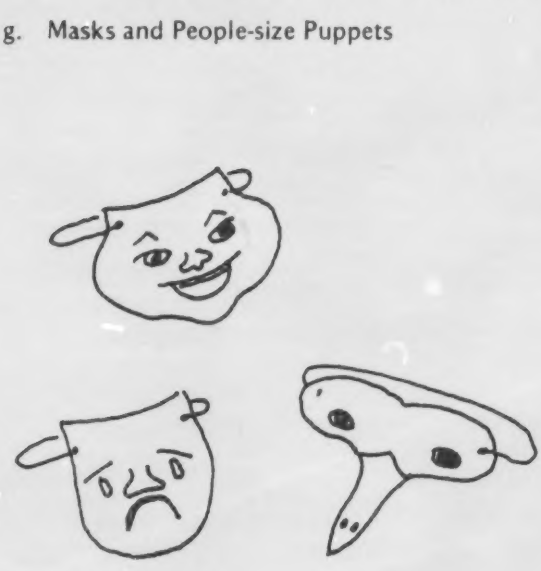
f. The Finger Puppet

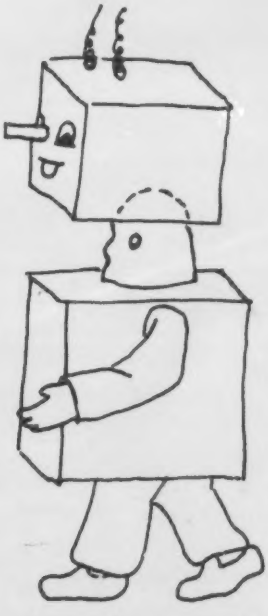
(1) A little figure slipped over the finger or fingers, made of paper or crocheted or knitted yarn.

(2) These are small or larger figures whose legs are the puppeteers fingers, and which can be moved by bending the wrist and "walking" the index and middle finger.

These puppets could be attractive to a person in a wheelchair, or for a very small audience as accompaniment to a story (like a fairytale) where characters mostly walk on and off; or for rhymes and songs for small children.

g. Masks and People-size Puppets





– This puppetry form can be very exciting, dramatic, and sometimes even frightening. It offers a form of acting out a fantasy using the whole person.

2. Building scenery and props.

Can be constructed in a group activity from paper, cardboard, cloth, wood, etc. Props, like puppets, may be handcrafted or purchased at toy stores, novelty stores, department stores, etc. Oversized props lend a funny touch and are easier to recognize than props scaled to the puppets size.

Note: These are only the basic forms of puppets; there are any number of combinations and simplifications of these puppet types.

B. Developing Language Skills.
Selecting or writing a script; modifying a story to meet the special needs of handicapped students; adapting a skit or story to the chosen puppet medium and age of the students.

C. Developing Theater Skills
Familiarizing with the correct vocabulary for stage settings (screen, proscenium, stage directions, etc.); learning blocking, directing, rehearsing, producing, critiquing, etc.

D. Developing Manipulation and Coordination Skills.
Proper movement of puppet; hand-eye coordination; finger and wrist exercises; familiarizing with walking, skipping, bending, bowing, hand-clapping, etc; coordinating lip-synch voice action; learning to use space on stage or in a setting.

E. Developing Vocal Skills.
Practicing voices for the puppets; changing voices; making animal sounds; singing; whispering; good diction; good voice projection when hidden from the audience; timing.

Recommended Resources

1) **Puppeteers of America**: offers not only a bi-monthly journal with up-to-date information on a national and international scope, but also a bookstore — with books, scripts and research papers. P of A also has an audio-visual library and expert consultants (available at a nominal charge or free, to members).

2) **Columbia Association of Puppeteers**: an Oregon group which meets monthly to exchange ideas, mutual encouragement, and valuable instruction in all aspects of puppetry.

Recommended Publications:

1. *The Puppetry Journal*, P of A, 2015 Novem Dr., Fenton, MO 63026
2. *Puppets for the Classroom*, A. Vandergun, Lampoon Puppettheatre, Toronto, 1974.
3. *Making Puppets Come Alive*, L. Engler & C. Fijan, Taplinger Publ. Co., New York, 1973.
4. *You Can Be A Puppeteer*, C. London, Moody Press, Chicago, 1974.
5. *Teaching Bible Stories more effectively with Puppets*, R. Sylwester, Concordia Publ. House, St. Louis, 1976.
6. *The Reader's Digest* (using the "First Person" series for story ideas.

CERAMICS WITH HANDICAPPED STUDENTS

June 10-11, 1980
8:30 a.m. to 4:30 p.m.

Leroy Kitzman

Teaching of art to the handicapped is more than just teaching, and more than just art. Handicapped students present particular challenges to the teacher. The writer's purpose in this paper is to present his experiences in teaching ceramics to handicapped students. His observations are taken from nine years' experience teaching chiefly emotionally handicapped students at the Farm Home School for Children. He outlines some problems other teachers might encounter, and his suggestions for solving them.

GOALS

First, teachers should remember that handicapped have the same range of artistic gifts that "normal" people do, and deserve the same chance to develop those gifts. The main goal in teaching the handicapped, however, is not to produce a perfect pot, but rather to help the handicapped student become the most complete person he can be.

Steps on the way to reaching that goal vary widely from student to student, but some are common to many handicapped persons, especially the emotionally handicapped. For example, it's important that the student learn to like himself, to set and achieve goals, to work smoothly with a group, to work alone, to solve problems, and to deal with his emotions in an acceptable way.

It is the job of the teacher to encourage each student by a consistent program of repeated successes. Such a program demands close observation of each student, accurate perception of his capabilities ("where he's at"), diligent monitoring of his progress, and constant encouragement every step of the way. For one student, a worthwhile objective might be to complete a ceramics project. For another, simply beginning one would be a triumph.

All this individual attention takes time. The teacher must do the best he or she can. The vital thing is to build a strong, positive relationship with the student, based on support and approval, cemented with trust. The teacher must provide stability in the form of a predictable routine. He or she must continually let the student know that he is important, not only to the teacher, but to others.

In short, the student must feel good enough, safe enough, cared-for enough, and capable enough before he can start to learn or be taught.

BEHAVIOR PROBLEMS

Handicapped people often behave different from "normal" people, which presents a peculiar challenge for their teachers. The goal is to teach the student how to express his needs in an acceptable way. To deal with unacceptable behavior, the teacher needs to

- determine what behavior he wants from the student, carefully considering the student's needs and capabilities, and inviting his participation.
- decide what will produce that behavior.
- set up a program or format for each student and follow it.
- keep track of progress, and if the format is not working, find one that will.

When dealing with behavior problems, planning is important. Get information about the student from others who know him, counselors, instructors, and especially his parents. Anticipate showdowns and decide which ones are worth taking a stand on. On those, be firm and maintain control; on the others, refuse to be drawn into a power struggle over trivialities.

SPECIFIC PROBLEMS FOR THE CERAMICS TEACHER

You may find the ceramics program for the handicapped poorly planned. You may have no place to work, no place to store materials; no materials, indeed, to store. You may find an administration that is indifferent or hostile to your goals. You may have no experience with ceramics; most teachers of the handicapped don't. When you do begin projects, you may not have time to finish them.

All these problems can be solved or at least alleviated by common sense, creativity and scrounging. It isn't hard to learn the basics of ceramics. Any room with a table and cupboards will do for work and storage. If you have no tools, do a project that doesn't need many, like a pinch pot, and search your home for utensils that will work. Or check with the district ceramics program; maybe you can borrow what you need. Local potters are a good source of information and supplies.

It's important to finish projects, in order for the student to have a satisfying art experience. If you find you can't finish a project, pick a simpler one next time. Do the project yourself first, before having the students do it. As for dealing with the administration, planning and confidence count for much. Consult with other teachers involved, be prepared to argue your case, and believe in yourself.

WHISTLESTOP IMPROVISATIONAL DANCE CO.

Debbie Gilbert and Joanne Petroff of the Whistlestop Improvisational Dance Company presented a training session for the participants of the workshop. They led the group through a series of dance movements to familiarize everyone with the elements and qualities of dance. After learning these basics the participants were led through a "sample lesson". Following is the information supplied by Debbie and Joanne which is descriptive of the systems they use as a basis for planning lessons and choreographing dances. There is also a sample lesson plan and a selected bibliography.

THE ELEMENTS OF DANCE

One of the systems used for analyzing movement, the elements (space, time, shape, energy, awareness and motion) serve as the basic material for planning lessons and choreographing dances.

THE DANCE ELEMENTS

SPACE
- self space (kinesphere)
- general space
- direction
- level
- range
- focus
- pathways

TIME
- speed - fast
  - medium
  - slow
- rhythm

SHAPE

ENERGY or FORCE
- degrees - weak to strong
- qualities:
  - sustained - smooth
  - percussive - jerky
  - vibratory - shaky
  - pendular - swing

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MOVEMENT

Locomotor	Nonlocomotor	
walk	bend	shake
run	twist	lift
jump	swing	collapse
hop	stretch	expand
leap	dodge	contract
skip	strike	sit
gallop	sway	stand
slide	rock	turn
crawl	push	
roll	pull	

AWARENESS

I. SPACE

Concepts

1. Kinesphere or self-space, ie. the amount of space a body fills.

   To stretch your kinesphere in all directions, plant your feet firmly on the ground and reach upwards with both arms for 16 counts, then down to the floor for 16 counts, reach out wide to both sides for 16 counts, then pull arms and body in for a narrow 16 counts, reach forward with one arm and leg, and backwards with the other arm and leg for 16 counts (be sure to keep shoulders and hips facing forward), pull arms and legs together for 16 counts. Repeat each action for 8 counts, then 4 counts, then 2 counts. Increase speed so the exercise becomes a stylized jumping-jack.

2. General Space - the area through which a kinesphere moves.

   Expand your kinesphere by reacing in all directions, begin to walk through the room. Do not let your kinesphere touch anyone else's.

3. Directions in space - forward, backward, sideways, diagonally, up and down.

   Have everyone face the same wall in the room. Call out different directions (forward, back, right, left, forward right diagonal, forward left diagonal, etc.). Everyone must move quickly in the directions indicated. Add levels to the commands (ie. forward low, back high, etc.).

4. Pathways in space - imaginary curved or straight lines traced in the air or on the floor by movements.

   Trace circular pathways in the air with your fingers. Do the same with other body parts (knee, elbow, chin). Walk around the room following curved pathways on the ground, like a roadmap. Now change to straight pathways on the ground. Add straight pathways in the air with your upper body while your feet continue with the floor pattern.

II. TIME

Concepts

1. Speed, tempo - fast, pedestrian (medium), slow, stillness.

   Take 2 actions; pick something up, and fall down. Try them very slowly, very quickly, freeze in stillness; try pedestrian time. Now create a short improvisation in which you perform only those 2 actions using different speeds. Split into groups to watch.

2. Duration - the amount of time used to perform any action.

   Make up an everyday movement phrase (ie. step forward, step backward, reach up, turn around, sit down, stand, scratch head.) Do each action for 16 counts, then 8 counts, then 4 counts, then 2, then 1.

3. Beat or pulse - regularly spaced impulses.

   Walk through the room taking a step on each drumbeat. (Drummer should vary the pulse, playing both fast and slow beats.)

4. Accent - making one beat more important than the others.

   Walk through the room to a 4/4 beat. Accent the "1" count by doing a contrasting movement (bigger, smaller, jump, freeze). Split into groups and have one group accent the "1" count and the other group accent the "3" count.

5. Rhythm - any combination of beats (or movements) of different duration.

   Follow the leader: Drummer plays a rhythm; clap the same rhythm and then move in that rhythm. Any type of movement is fine. Don't think, just let the music move you!

III. SHAPE - The 3-dimensional form a body takes in space.

Concepts

1. Individual shapes - curved, straight, symmetrical, assymetrical, or any combination of the above.

   Quickly make 25 shapes, of any kind, but all different! (Use drum beat to indicate changes). Now alternate straight with curved shapes. Alternate symetrically balanced with assymetrical shapes.

2. Group shapes

   Shape line - start at one end of the room. One person makes a shape, the next makes a shape in front of the first, and so on, until all have joined in a long line. The first person then moves from the end of the line to the beginning, the 2nd follows, etc. Try the line with straight shapes, touching and balancing shapes, walking shapes, sports shapes, character shapes, emotion shapes, etc.

IV. ENERGY - the force necessary to perform an action.

Concepts

1. Degree - weak to strong

Walk around the general space allowing your energy to drain out. Begin feeling weaker and weaker until you can barely stand up. Feel your energy start to build until you feel very strong. Push an imaginary piano across the room.

2. Qualities - sustained: smooth and flowing
percussive: jerky, segmented
vibratory: shaking
pendular: swinging

Stand in a circle. Beginning with your arms, try sustained movements. Add in appropriate sound with your voice. Do the same with other body parts and the other 3 energy qualities. Try letting each energy quality travel across the floor.

V. MOTION

Concepts

1. Non-locomotor movement - motion in self-space.

Bend, sway, twist, stretch, swing, shake, push, turn. Try them.

2. Locomotor movements - motion through general space.

Try these locomotor movements across the floor: walk, run, jump, hop, leap, crawl, roll, skip, etc. Create a movement phrase that includes 2 non-locomotor movements and 2 locomotor movements.

VI. AWARENESS - being sensitive to everyone you're dancing with and to everything around you.

Mirror exercise: In partners, face each other. One person leads a simple movement; the other person follows as if they are a mirror of the leader. Make a circle. Choose a leader and all simultaneously follow leader's movements. Begin with one body part, gradually increasing body parts until full body is in motion. (An observer should not be able to tell who's leading.)

EFFORT/SHAPE

A system of describing qualitative changes in movement in terms of the kinds of exertions or emphases the dancer gives the action.

THE EFFORT QUALITIES

I. FLOW - Quality of tension among muscle groups, rather than the presence of tension in the body.

A. Bound Flow - controlled, contained, restricted, keeping energy flow within body boundaries.

B. Free Flow - On-going, moving freely and easily, allowing energy to flow through and beyond body boundaries.

Example: Free to Bound - shake hands, feel the tingle, then catch an object dropped into your hands.

II. **WEIGHT - The active use of the relationship of the body to the pull of gravity.**

A. Strong - penetrating, grounded, getting behind or asserting your weight, having impact (not heavy or limp, ie: not passively giving into gravity).

B. Light - overcoming or withholding your weight, delicate, rarified.

Example: Swing an arm - to begin the swing you use strength downward, on the upward arc, momentum takes the arm into lightness.

III. **TIME - The qualitative changes toward quickness and slowness, not the quantitative speed as measured by a clock or musical tempo.**

A. Sudden - sense of urgency, instantaneous, condensing time, agitated (not a series of fast movements or fast tempo).

B. Sustained - prolonging or expanding time, indulging, leisurely (not slow motion - the evenness of bound flow).

Example: An impatient person accents his conversation with quick, nervous gestures. A person sunbathing reaches languidly for the suntan oil while sipping a drink.

IV. **SPACE - How you focus your attention in space or your concentration in space.**

A. Direct - pinpointed, single-focused, channeled, attentive (not necessarily with the eyes).

B. Indirect - multi-focused, meandering, scanning.

Example: In a dark room a sudden noise startles you. You turn directed to the point in space where you heard the sound. But, if you were trying to find a pencil in the dark room, you would use a multi-focused approach, wandering and exploring this way and that trying to locate the object.

THE FULL EFFORTS

Crystallization of 3 efforts in an action.

Since changes in flow are the most frequent changes observed in movement, it becomes almost a base line from which the changes in the other efforts can crystallize and be seen as highlights among the continuous flow fluctuations.

FLOAT	WRING	PRESS	GLIDE
indirect	indirect	direct	direct
light	strong	strong	light
sustained	sustained	sustained	sustained
DAB	**FLICK**	**SLASH**	**PUNCH**
direct	indirect	indirect	direct
light	light	strong	strong
sudden	sudden	sudden	sudden

Sources:

Dell, Cecily, **A Primer for Movement Description,** Dance Notation Bureau Inc.,New York, 1970.

SAMPLE LESSON PLAN

WARM-UP

Sit on the floor in a circle. Beginning with the head and ending with the feet, do easy movements with each body part. Repeat each movement several times to rhythmic accompaniment. Use circling, stretching, and shaking movements.

Stretch right arm up, then left, gradually rising from sitting to standing.

Kinesphere stretch combo in 16, 8, 4 and 2 counts. (See Space, Elements sheet).

Shake rt. arm, then lt. foot, then lt. arm, then rt. foot - first 8 cnts. each, then 4, 2, and 1.

Combo: Jog forward 4 steps, backward 4 steps, 4 side to side jumps, reach both arms up, drop them, 4 slides right, 4 slides left, jog 6 steps in a circle, air turn: jump in the air while doing a full turn.

THE FACE SET

1. Move face up, down, right, left, in a circle, squash in, open out wide. Repeat.
2. Do same with full body.
3. Have everyone make a face, then a full body shape that goes with the face. Try each other's shapes.
4. Pick 4 shapes and put them together into a movement phrase. Repeat the whole phrase several times.
5. Add locomotor movements to the shape phrase so that it moves through the space. Try changing levels and directions.

SHAPE LINES

1. Make a shape line (See Shape, Elements sheet). Use "face" shapes.
2. Make a shape line with full-body emotion shapes (sad, happy, angry).
3. Make a shape line with sports shapes (football, soccer).

MT. ST. HELENS ADVENTURE (An effort/shape story)

Follow the directions of the narrator and use your imagination!

Begin hiking along the trail. Take a look up at the mountain. Begin to get a little nervous. Feel your stomach twisting into a knot. Let your whole body experience that **wringing** sensation. Pull yourself together; it's time to hit the trail again. **Slash** your way through the underbrush. Suddenly you come upon a huge boulder the mountain must have thrown out. Slowly, with all your strength, **press** it off the trail. Now you have to scale a steep cliff. Carefully **dab** the surface of the cliff to make sure the footholds are sturdy. They are! Climb on up. Ash starts to fall all over you. **Flick** it off. Rocks start flying down from the top of the mountain. **Punch** them out of your way. It's quiet again and the trail comes to an end at the edge of the crater. As you look over the edge a puff of steam **floats** you upwards. **Glide** even further up into the sky. Suddenly the mountain blows and you tumble back down to the base of the volcano. Take a deep breath. You'll never do that again.

CIRCLE DANCE

Form a circle.
Take 4 steps to the center, 4 steps out, repeat, slide clockwise around circle - 4 cts., reverse directions - 4 cts., punch rt. arm up, lt. arm up, rt. arm down, lt. arm down, rt. arm up, lt. arm up, drop down to a crouch with both hands touching floor, big jump.

AWARENESS CIRCLE

Warm-Down

(See Awareness, Element Sheet)

All form a circle and follow a leader in simple movements. Use sustained, percussive, vibratory, and swinging energy when leading the group. Begin and end by using sustained energy.

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SUGGESTIONS FOR THE SECONDARY ART TEACHER OF LEARNING DISABLED STUDENTS

PAULETTE HOLLEY

Federal Law 94-142 states that all handicapped students should have access to free public education. Many secondary art teachers for the first time have handicapped students in their classrooms. Some may feel bewildered because they lack training for special students. Resource materials on the handicapped, written specifically for secondary teachers are limited and the teachers may feel inadequately educated to teach the handicapped student. The purpose of this paper is to suggest some lessons to enhance, among other things, art experiences, academic areas, and the expression of emotional needs for the learning disabled adolescent student.

An art program which includes considerations for the learning disabled adolescent student can be beneficial in many ways. Students who have difficulty putting thoughts into words gain much through art activities.[1] Pent-up emotions can be released for those unable or unwilling to verbally express their problems, and they find success in visual expression whereas they have failed in other areas.

Students must feel comfortable in their learning environment. To produce a conducive learning atmosphere, some general suggestions for classroom management will benefit the art teacher who has learning disabled students mainstreamed into his or her classroom:

1. When teaching a skill, concentrate on the skill and not the end product.

2. For flexibility, have alternative activities available for the student who is not responding to the current lesson for various reasons.

3. For behavioral control, use the same Behavior Modification system recommended in the student's program. Behavior Modification system changes may confuse the student.

4. Group work for sharing ideas, materials, and for achieving common goals on one combined project is good for developing positive, interpersonal relations and socialization.

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1. "Teaching Handicapped Children", R.A. Silver, *Arts and Activities*, Volume 85:41, April, 1979.

5. For some students, the glare of white paper is disturbing; if they blink, rub their eyes, or turn away from the paper, switch to manila or some other neutral tone.[2]

6. Clearly explain acceptable behaviors and consequences for unacceptable behaviors.

7. Establish a consistent routine.

8. Be sensitive to low frustration and tolerance levels.[3]

Besides the benefits of social and emotional development, aesthetic appreciation, career-awareness, creative satisfaction, and self-confidence are gained by art activities. Art can augment reading and math skills. A recent study for assessing and remediating cognitive learning problems demonstrated that art activities produced significant improvements in children with language and hearing impairments. The basic concepts of space, order, and class were stressed. The students were tested in visual association and memory, spatial relations, and visual sequential memory. Remediation for learning problems consisted of repetitive opportunities to associate various skills through drawing and painting. The lessons included drawing objects from different points of view, clay modeling, and mixing paint. Most tasks were open-ended to leave the student free to make their own decisions. They also used games adapted from experiments by Piaget. The students improved in the three areas of math-related cognitive skills.[4]

Coordinating lessons in art and special education requires team effort. The special education teacher can provide valuable information by testing and assessing the students. Together, the special education teacher, art teacher, and others can remediate the students' learning disabilities. Based on the assessments of the special education teachers, remedial techniques using art activities will strengthen the student's aesthetic and academic education. Remediation techniques through art are beneficial for the older student and may be used by the normal student as well.

Many of the lessons are overlapped, so learning is constantly reinforced. The activities may be individualized or used in a group setting. The lessons are based on strengthening learning modalities such as visual reception, visual closure, visual discrimination, expressive and receptive langauge and other skills. The skills, explanations, and remedial techniques are tested below:[5]

Body Image - the student can identify his or her body parts and has awareness of how he or she moves and occupies space.

Remediation:

– The student draws or traces body parts and verbally identifies each part.

– A group of students picks names of body parts from a hat. Each draws the part they picked life-size and they reassemble the body as a whole person.

– Part of a face or body is glued to a piece of paper. The student completes the face by drawing or painting the rest of the photo.

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2. **Insights: Art in Special Education.** New Jersey Art Educators, 1976, pages 3-11.

3. **Art for all Children: A Creative Sourcebook for all the Impaired Children.** Anderson, Frances E., page 8.

4. "The Role of Art in Developing and Educating Cognitive Skills." R.A. Silver and C.M. Lavin, *Journal of Learning Disabilities*, Volume 10: 416-424, August/September, 1977.

5. Adapted from remediation techniques written by Judy Tuttle, a special education teacher at Myers Elementary School, Salem, Oregon.

– Using a model, the students imitate the pose, touching their own body parts to feel shapes, textures, large forms, and general movements. The student then draws the model.[6]

Expressive and Receptive Language - processes involved in hearing, speaking, and understanding language.

Remediation:

– A book, collage, or composite drawing is made using illustrations of verbs or adjectives. Examples are a book or modes of movement for verbs, or things which are ugly, beautiful, rare, hot, cold, and loud for adjectives.

– The student can interpret the words of a poem into his own visual symbols by creating a collage, painting, drawing, or sculpture.[7] A variation of this activity is making a slide show from the words of a song.

– Surrealist painting with its strange imagery often captures the attention of students; the usage of the paintings and artwork is endless. One way to stimulate expressive language is by having a student describe a surrealist painting to another student who is simultaneously drawing the description.

– Given a list of the surrealist titles, the students can pick one and paint what they think the title suggests.

– A class of students each gives a favorite word which is then listed on the board. The students vote on the three titles they favor, and paint abstract expressionist paintings from one of the titles.

Eye-hand coordination - the ability to coordinate dexterous activities with visual stimuli. Examples include drawing or writing.

Remediation:

– Most artwork lends to this skill as there is very little studio work that does not require dexterity. Some people with visual perception problems may find free-hand drawing difficult. Large paintbrushes and drawing tools will lessen frustration.

– Tracing may also help. Large geometric templates can be traced repeatedly for the discovery of different types of patterns. Other aids for geometric shapes can be rulers and compasses. Paintings by Mondrian and Frank Stella should stimulate students to make their own geometric compositions. "The Dot and the Line" is a delightful story illustrated with varied geometric configurations.[8]

Fine Motor - dexterity needed in small manipulations such as writing, sewing, and drawing.

Remediation:

– Many craft projects will strengthen this skill such as pottery, paper folding, cutting and pasting, bead stringing, weaving, sewing, and basketry.

Laterality - the ability to discriminate between right and left. The students know their right hand or left foot.

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6. Art, Another Language for Learning. Elaine Pear Cohen and Ruth Straus Gainer, page 77.

7. Ibid., page 78.

8. The Dot and the Line.

Remediation:

– The student does a series of drawing in a left-to-right sequence. Place a dot on the left hand and left side of the project.[9]

Position in Space - the capacity to perceive the placement of an object in space. Top, bottom, side, back, vertical, and horizontal are some of the concepts involved in position in space. This perception is important for the understanding of math.

Remediation:

– The student photographs the same object from different angles and presents the photographs in a book or a three-dimensional box.

– Using a template, the student makes a patterened design which he rotates several times.

– Viewing a simple still life of boxes of the same shape and size, but placed at different angles, the student draws or paints them.

– The student makes a collage using the same shapes, but rotates them as they are glued to the paper.

– An object is drawn from four different positions in the room.

Spatial Relations - the perception of objects to self as situated within the environment. Examples are concepts such as big, small, close, and far. This perception is important for math skills.

Remediation:

– Simple perspective compositions can be done with a horizon line, gluing or painting ojbects in relation to the line.

– Compositions with complementary colors, smaller and large objects, faded and bright colors, and lines which are fuzzy or sharp are some techniques which show perspective. Viewing the Renaissance paintings containing devices which show perspective can aid in the understanding of spacial relations.

Time Orientation - the ability to understand temporal relationships such as seasons, time of day, and time segments.

Remediation:

– The students will paint changing colors and textures which depict seasonal changes, or time of day.

– The students pace themselves for thirty seconds, two minutes, and ten minutes, while creating time-spaced drawings.

– Time-lapse drawings can be done to show various ages of the same person within the same composition, or to show activities from morning to night in a series of drawings.

Visual Discrimination - the ability to visually perceive differences in the environment. Examples: The students point to a shape which is little and a shape which is big. They know the difference between the words 'hear' and 'near'.

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9. **Insights: Art in Special Education.** New Jersey Art Educators, 1976, pages 3-12.

Remediation:

– Value drawings can be executed to show at least three value changes from light to dark.

– Artwork which illustrates contrasting textures such as smooth, rough, bumpy, and glassy, or biomorphic as opposed to geometric shapes, can be painted, drawn, or sculpted.

Visual Figureground - the capability to isolate and visually identify objects; to discern how objects relate to other forms. Analysis of forms for memorization is crucial for this perception. Some examples may be that a student can locate a biomorphic shape that is surrounded by geometric shapes, or, from a sentence, the student can pick out all the words beginning with 't'.

Remediation:

– Exercises involving negative and positive space will aid this perception skill. The student can verbally analyze paintings by identifying their elements and principles. Representational paintings such as the Merode Alterpiece, or the Surrealist paintings of Tanguay, containing ambiguous shapes that challenge the imagination, are possibilities for artwork which can be used in this activity. Other stimulating artwork would be Archiamboldo's paintings of faces composed of vegetables or fishes, and Bosch's depictions of Hell featuring strange creatures. Both example would capture students' interests.

Visual Association - the ability to classify objects according to a particular category. For instance, the student can pick out all shapes which are red, or the student writes ten words with an 'ing' ending.

Remediation:

– After discussing the principle "repetition", (an element which is repeated several times throughout a visual composition), they will be able to locate similar objects, shapes, or colors within any composition.

– The students can draw similar shapes with varying lines or textures. Another lesson would be drawing all things in the room which are similar in character, such as all objects which are wooden, rough in texture, round, large, pink, or triangular.

Visual Memory - the recall of various visual stimuli within the environment. Examples include being able, from memory, to paint the rainbow colors in the correct order, or to spell "lesson" correctly.

Remediation:

– The student studies a still life for ten minutes, and then draws the proper amount of objects in the correct order, without looking at the still life.

– The student views a film and recalls the details, and the order of events, and can name points which were made in the film.

– For imagination stretching exercises, the student can write a list of uses for a hammer or an ice cube, and then draw the most imaginative ideas.

– Recalling or repeating steps demonstrated in a crafts assignment reinforces visual memory skills.

Visual Closure - the ability to mentally complete missing visual stimuli. For instance, a student can paint missing elements in a composition or, given three words, a student can complete a written sentence.

Remediation:

- The student creates a collage or painting from various people or animal parts to invent a new being.[10]

- A group of students work as a team creating and painting a mural.

- A student starts a drawing and another finishes it.

The aim of this paper is to suggest some lessons to teach art for improvement in reading and math skills for the learning disabled adolescent student. Hopefully, the activities will hold the attention and interest of the student. Art enhances learning for handicapped students as they may find enjoyment and success in art where they have faced failure in other academic areas. Often, if the students lack the capabilities to organize thought and action necessary for math and reading skills, art activities help teach perceptual skills so the students may ultimately transfer these skills to reading and math areas. The study of art helps students to invent visual symbols, translating visual stimuli into ordered systems. Where reading and deciphering may be difficult, art is beneficial for organizing and expressing thinking processes. They will learn through their own inventions. Piaget called this ordering, assimilation and invention. They absorb meaningful aspects of new findings, combine the discoveries with concepts they know, and integrate them to suit their personal needs.[11] Art can teach ways of perceiving and organizing thoughts so that other academic areas can be reinforced. Teaching art to the learning disabled students requires thoughtful and knowledgeable teachers, who can group teaching efforts to enhance the students' needs and capabilities.

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11. Ibid., page 11.

ART AND THE AUTISTIC CHILD

Dianne Le Roy

Last Spring term I had the privilege of working with a 10 year old autistic boy named Cory. Cory was a student in the severely handicapped classroom at the Teaching Research Center on the OCE campus. Cory was receiving intensive training in manipulative skills and in language skills in the form of simple signing and some single sound verbalization (for example: o, o, o, for orange). A form of behavior modification is used at Teaching Research and verbal, social and many edible reinforcers are given.

Cory's mother, an art graduate, felt that his education needed to be rounded out by experiences with the arts. So at her request I decided to work with Cory with the use of various art media.

I worked with Cory for ten weeks, two or three times a week, 1½ hours each time. During this time I was attempting to introduce him to some basic art, music and dance experiences. A part of each session was spent working with art and part of it spent at a nearby park. Cory is very hyperactive. His attention span is too short to spend it all on one type of activity.

At the park, Cory's favorite activity was the merry-go-round. I would push him each time he stopped only if he looked at me and made an attempt to answer my questioning, "Push, Cory?" I was impressed with Cory's agility on the monkey bars.

For the art sessions I used as a guide the stage one section (Responding to the environment with pleasure) of the book, *Developmental Art Therapy* by Geraldine Williams and Mary Wood. Often I would guide Cory's hands through the art experience. Sometimes he would continue for a short while. I used verbal praise, stroking, and edible reinforcers.

The first few weeks, Cory expected an edible reinforcer for almost every effort he made in an art activity. As the weeks went by, this tendency did decrease somewhat, depending on the particular activity and the amount of hyperactivity Cory was feeling each day.

The activities we tried were:

1) Magic marker and paper drawing – Corey showed little interest in this throughout the ten weeks and would stop after each scribble for an edible reinforcer.
2) Tempera paint - primary colors and brushes – Cory showed more interest in this activity and, although he wanted an edible reinforcement after each time, I saw his attention span increase from 15 seconds to about 1½ minutes, from a perfunctory swish of the brush for a reward to a real interest in what was happening on the paper. The playing of strong music with a strong rhythmic beat simultaneous to the painting helped increase Cory's attention span.
3) Fingerpainting - (regular) - Cory seemed to enjoy the sensual qualities of fingerpaint. He especially liked to smell and taste it as he rubbed it over the paper. Cory mainly pushed the paint around with the front part of his hand, sometimes scratching at it with his fingernails. The attention span with this activity was also increased slightly by accompanying it with music.
4) Fingerpainting with shaving cream on black paper – Cory enjoyed this medium more than regular fingerpainting. After working with the cream for a few minutes, he would get up, wash it off and then come back for more. It seemed to be a strong reinforcer by itself. Cory verbalized for more paper: p–p–p–, when I held it up and asked if he wanted more.

5) Clay – Cory worked with clay, both on and off the potter's wheel. At first I had him just squeeze it and pound it and discover that clay can change shape. From there I made slabs and had Cory press some found objects into it to make a pattern. He also scored it in different patterns with sticks. I taught him how to roll the clay into logs and into beads by moving his hands through the experience.
6) Clay and potter's wheel – Cory seemed to have the same "love affair" with the potter's wheel that he had with the merry-go-round. His attention span with it would run to a ½ hour with an average of 20 minutes each time. Sometimes he wanted clay on the wheel and sometimes he would pull the clay off the wheel chunk by chunk and just enjoy the sensation of the wheel, feeling it from the top, sides and underneath. Cory also enjoyed turning the wheel on and starting and stopping it with the foot pedal.
7) Music class – Sometimes he would hum and I would answer back. Twice I took Cory to observe a second grade music class. On the first visit he was more interested in the objects he had to twirl until the music and dancing started. At that time he stopped his twirling and watched the other children sing and dance. The second visit to the class saw Cory jumping up and down in rhythm to a drum beat and attempting to join the other children in a musical game they were playing with a parachute. Even though this attempt was inappropriate, it seemed like a positive sign to me since it was one of the few times I saw Cory try to take part in an activity that other children were doing. Sometimes, when we were walking to the park Cory would hum E,C,G and I would hum back to him. This lasted for 4 or 5 minutes.
8) Rhythm band and taped music - Cory and I played together with the four rhythm band instruments. Cory preferred the wood mallet instrument over the tambourine, or the traingle. Cory really enjoyed the triangle after I would help him do it correctly. He held the striker still and moved the triangle around to hit it before I showed him. The wood and mallet was evidently easier for him to do without assistance.
9) Dancing - Sometimes Cory and I would dance together, mostly in a jumping up and down movement, to rock music with a strong rhythmic beat. We did this side by side several minutes at a time. I would then do other kinds of dance steps but Cory never changed his. His mother told me that they danced at home as a family also.
10) Body painting – One day we tried body painting. I painted Cory's feet with a mixture of tempera paint and soap and led him to walk on a long piece of newsprint. Cory loved having his feet painted and giggled as I did that each time but showed no interest in the marks his feet made on the paper. I painted his chest and arms which he tried to rub off. When I offered him the brush to paint himself and me he didn't want to.

When I worked with Cory, I talked constantly, explaining and naming objects, colors and what we were doing. When Cory wasn't interest in what I had for him to do, he would usually go sit near the window by himself. In this instance I would take clay and work next to him. Other times he would find an object, such as a can and twirl it expertly. At these times I would join him with my own can and twirl it (not so expertly) near him and talk to him about what he was doing and what I was doing, treating it like a game. Sometimes Cory would stop and watch me twirl my can.

I felt a bond with Cory that was difficult to break at the end of the term. Cory looked directly at me more often towards the end of the ten weeks. He also tried to verbalize more often.

MAINSTREAMING

Project Leader: Kay Graven
Project Location: Campus Elementary School, Western Oregon State College, Monmouth, Oregon 97361.
Project Target Population: Educable Mentally Retarded Students Grades 1, 3 & 5.
Project Duration: March 16, 1980 - Incomplete

Introduction

Mainstreaming is the placement of handicapped students in regular classroom settings for part of the school day. This concept has become increasingly popular in our public schools since 1975 when public law 94-142 mandated the placement of handicapped stduents in the least restrictive, most appropriate educational environments. As a resource specialist, one of my responsibilities is to plan and monitor mainstreaming programs for educable mentally retarded students at Campus Elementary School in Monmouth, Oregon.

In planning mainstreaming programs and working with regular classroom teachers, I found that art is a subject area commonly considrered to be appropriate for many students who are mainstreamed. I believe that for mainstreaming to be appropriate and unrestrictive it must be done with care and that the goals for handicapped students must be clearly defined and that necessary adaptations must be made. Based on these beliefs, I chose to center my project around the observation, assessment, and implementation of the regular classroom visual arts program as it effects mainstreamed educable mentally retarded students.

Objectives

Phase I
To observe and assess the needs of educable mentally retarded students mainstreamed in regular classrooms for art activities.

Phase II
To determine and implement any adaptations deemed necessary to facilitate each student's participation and success in regular classroom's visual arts programs.

Phase III
To compile a list of adaptations which have been tried and proven effective to be included in the district art curriculum guide.

Implementation

Six EMR students, grades 1, 3 and 5, were selected for the project. Their regular classroom teachers provided me with a schedule of planned art lessons and granted permission for the EMR students to attend and for me to observe. I also scheduled some times for the classroom teachers and I to meet and discuss the students' performances and possible adaptations. Due to scheduling difficulties I was only able to observe nine lessons, three in each of the classrooms. The lessons observed included:

First Grade - (1) Cutting flowers out of paper decorated with string painting. (2) Painting or Coloring an Easter Picture. (3) Drawing and painting posters for the local Humane Society Poster Contest.

Third Grade - (1) Cutting and coloring the parts to make rainbow mobiles. (2) Tracing, coloring, cutting, and stuffing body outlines for Parents Night. (3) Making crepe-paper flowers and yarn covered cans for Mother's Day.

Fifth Grade - (1 Abstract shape drawings of objects to create a design which was to be colored with felt pens. (2) A drawing lesson on perspective. Dealing with near and far point drawings of a cylinder and a cube. (3) A drawing lesson on shading. Students were to sketch a bottle, a pot, and a lantern and shade them correctly.

Phase I - Observations

The following are positive and negative observations that I made while watching the art lessons:

Negative Observations

(1) The EMR students rarely completed the art activities in the time allotted.
(2) The EMR students frequently misunderstood the purpose of the activities.
(3) The EMR students often chose to sit or were placed in seats somewhat removed from the other students in the class.
(4) The EMR students frequently didn't have the necessary supplies for the activities and showed reluctance to ask for help.
(5) The activities on the third and fifth grade levels appeared to be too difficult for the EMR students.
(6) The EMR students seemed to have difficulty remembering and following a series of directions.

Positive Observations

(1) The EMR students appeared to attend to all directions queitly and appropriately.
(2) The EMR students seemed to be making an effort to follow the directions independently and accurately.
(3) The non-handicapped students often tried to help the EMR students.
(4) The regular classroom teachers willingly tried suggested adaptations and often provided one-to-one follow-up for the EMR students.
(5) The EMR students appeared to be proud of their accomplishments and the fact that they were spending more time in their regular classrooms.
(6) One non-handicapped student requested that he be provided with a visual model, in manuscript, on his desk when he saw one of the EMR students using one. He apparently could not see the chalkboard well enough.

Phase II - Determining and Implementing Adaptations

Due to the fact that we started this project so late in the school year I attempted to communicate possible adaptations to the classroom teachers throughout the observation period so that we could try as many as possible before school was out. The following is a list of adaptations which were either tried (*) or will be tried by the regular classroom teachers when school begins in the Fall:

(1) Summarize and simplify directions.
*(2) Insure that mainstreamed students have easy access to the necessary supplies and materials.
*(3) Provide a manuscript set of directions, if directions are written, since mainstreamed students may not be able to read cursive because of lower academic levels.
*(4) Be aware of seating so that mainstreamed students are not physically removing themselves from the group, and so that they can perform optimally.
(5) Assign mainstreamed students a partner for more complex activities.
(6) Provide time for task completion and/or clearly set time limits.
(7) Be aware of the mainstreamed students skill level and request assistance to set reasonable expectations.
*(8) Break tasks down so that one direction at a time is given if necessary.
*(9) Limit choices for seating and materials if necessary.
*(10) State the purpose of the activity last.
*(11) Reinforce approximations of the desired outcome for the activity.

*(12) Encourage non-handicapped students to be supportive and helpful when they show an interest in the mainstreamed students.

*(13) Check with mainstreamed students to see that they understand expectations and outcomes.

Phase III - Evaluation of Adaptations and Inclusion of Adaptations in District Guide

This phase of the proejct was not completed. It is my intention to continue the project in September 1980 and to revise, expand, and evaluate the list of adaptations so that it can be included in the District Art Curriculum Guide.

Conclusion

In conclusion, I would like to share my observations of one of my students, during an art lesson, which I feel clearly exemplifies the need for educators to attend to and impliment adaptations when handicapped students are mainstreamed in their classrooms.

I watched Margaret, a ten year old educable mentally retarded child, as she diligently painted a picture of a flower, a girl, a tree, and the names of the Campus Elementary resource teachers. The picture was familiar, one that she had painted many times before. She was sitting at a table separate from the other members of her class. I knelt down beside her and asked her to tell me about her picture. She quietly responded by naming the objects and said that it was for her mommy who would love it.

Twenty minutes earlier I had listened to Margaret's teacher prepare the students to paint a picture, which would be sent to the local Humane Society for a poster contest. The class had discussed the meaning of the words Humane Society, listed a number of animals that they could paint and written appropriate words to use on the chalk board. Margaret's eyes had been on the teacher. She appeared to have been listening, but somehow she missed the purpose of the activity and the necessary adaptations were not made in time. When it came time to share her poster Margaret appeared to be embarrassed and confused.

By applying a few of the classroom adaptations suggested in Phase II of this project, Margaret's teacher has been able to prevent her from experiencing any further embarrassment during subsequent art lessons in her regular classroom. With the cooperation of regular classroom teachers who are willing to adapt their classroom activities to meet the needs of special students, mainstreaming is becoming an integral part of the visual arts program at Campus Elementary School.

This project has served to reaffirm my belief that simply placing handicapped students in the regular classroom does not constitute unrestrictive appropriate education. As this project continues it is my hope that suggestions for adapting not only the visual arts program, but other programs as well, will be developed and used by regular classroom teachers in our school district.

KEEPING A STEADY BEAT

Judy Kleinstein
STEPS Program, Jackson County Education Service District
June, 1980

PROJECT SUMMARY

Through the use of practice in clapping, using various rhythm instruments and moving to a steady rhythm, as well as the use of learning center tapes, the severely handicapped students were able to increase their accuracy in keeping a regular rhythm. All the students in the STEPS Program were involved; forty-three were available for pre and post-testing. Each student was asked to keep a tempo of 60 beats/min., 90 beats/min. and 120 beats/min. A significant number (77%) of the post-test scores demonstrated increased accuracy in keeping the steady beat.

OBJECTIVES

Students will clap or tap 60 beats per minute for 30 seconds.*
Students will clap or tap 90 beats per minute for 30 seconds.*
Students will clap or tap 120 beats per minute for 30 seconds.*

Accompanied by music with an appropriate strong beat

* NOTE: The timing for only 30 seconds is a change from the original proposal timing of two minutes at each tempo. This was necessary as total length of time of testing in each classroom was otherwise too great.

MAJOR ACTIVITIES

I visited each of the eight classrooms on an average of once every four weeks. During the visits in January and May, the major activity was the pre or post-testing. This was accomplished by playing a guitar to a specified metronome beat (60, 90 and 120 beats per minute) while a teacher and/or aide individually timed each student in the group for thirty seconds, counting their claps or taps as they sang together.

During the other visits that I made to the classrooms, the students participated in clapping activities, gross motor imitation games and exercises, rhythm instrument exploration and playing, and singing. They especially enjoyed the songs that had accompanying motions.

An indispensable aid was the metronome, which not only ticked the beat with a swinging arm (which the students loved to imitate), but the particular model which I was fortunate to use also came

equipped with an adjustable bell, which could be regulated to ring on every second, third, forth or sixth beat.

Teachers and aides were encouraged to prompt the students and to provide models, sometimes even physically assisting them. If clapping was too difficult for a student, he or she would be taught to tap the rhythm.

In addition to live group practice, each classroom also received an individualized, specially made tape, consisting of songs with strong rhythms, directions for movement, and favorite songs to sing along with. These were used by some teachers as additional group practice; by others in individual learning center situations. I am also aware of several students who were rewarded for good work in other subject areas by listening to a favorite song from this tape.

EVALUATION

Classroom teachers and/or aides timed the number of claps or taps of the students for thirty seconds for each of the three tempos during the pre and post-tests. Pretests occured in January; post-testing was done in May. Forty-three students were present for both pre and post-testing, so there are 129 scores.

An increase was measured if the student's clapping came at least three beats closer to the tempos being played. However, a less than three beat improvement was counted as an increase if: 1) the student had recorded 0 on the pretest and there had been any activity on the post-test or 2) any increase was noted that placed the student at the 100% criterion level or 3) if the student remained at 100% criterion.

A decrease was measured if the student came three or more beats farther from the tempo being played, or if the students with a score on the pretest, measured 0 on the post-test, or any fall from 100% criterion.

No change was noted if the post-test measure remained within three beats of the pretest.

Of the 129 scores (43 students x each of the three tempos), 99 (77%) increase, 17 (13%) decreased, and 13 (10%) noted no change.

There had been 24 100% scores recorded on the pretest, achieved by nine students. The post-test showed 30 100% scores, achieved by 12 students. (Some students received 100% scores only a certain tempos.)

Note: Except in the case of those students reaching 100% criterion, the data does not reflect the sporadic or cued clapping of many of the students. Some of the students learned the task mainly by gross motor imitation; these did better during the second and third tempo testing. Other students became bored or fatigued as the testing continued; these did poorer on the later tests.

AVAILABLE RESOURCES AND MATERIALS

* Various Rhythm Instruments
* Stopwatch
* Metronome
* Music Activities with the Severely Handicapped (Unpublished) by Judy Kleinstein, STEPS Program, JCESD 1980
* Adaptive Arts Techniques (Workshop Notes) Oregon Arts Commission 1979

** Available through the Instruction Media Center, Jackson Co. E.S.D.*

Other Materials Used During the Project

Teacher's Guide to the Open Court Kindergarten Music Program
John Denver's Greatest Hits
Montessori & Music: Rhythmic Activities for Young Children (Schocken Books)
Teacher's Guide to a Kindergarten or First Grade Music Book
Music for the Handicapped Child (By Juliette Alvin) Oxford University Press, 1965.

PROJECT IMPACT

This project has been a fun one, for the students, for the other teachers, and for me. It has been a break from the more formal instruction which they receive, and the socialization in the large group setting has been enjoyable to observe.

There has been a noticeable increase in music participation, and the students look forward with anticipation to my coming. Even those with lower functioning levels have participated as they could, showing special enthusiasm when hearing their favorite songs, and trying extra hard when the motions are requested. This is particularly observed in higher attention levels, more attempts, and better eye contact.

I invited the teachers to write comments about their student's functioning during the pre and post-test, and many were surprised that the students would attend and attempt so much during music that they would not ordinarily do without much more prompting and assists at other times.

I have also noticed increased communication among staff, even comments during staff meetings, due to the nature of this project.

I believe that this project will assist in increased acceptance of handicapped students in the community. In social and music settings, they will be able to participate more, being familiar with many of the common songs sung for recreation, at camp, etc. The enthusiasm will certainly be there!

SEQUENCING AND COMMUNICATING A MESSAGE

Glenda S. Melton

Project developed as part of reading instruction for Certified Learning Disabled Students in grades 5-6

Scott Elementary School
4700 Arizona Street
Salem, Oregon 97303

Project Team Members:
Glenda S. Melton
Learning Disabilities/Reading Resource Teacher
Elizabeth P. Olsen
Media Specialist
Fern Kilgore
Library/Media Aide

According to Betty Welsbacher, in the article "Arts and the Learning Disabled Child", "A child's maximum perception development and conceptualization usually are acquired by kindergarten and lower primary level." However, many learning disabled children receive no specialized training to help develop perceptual skills before the age of eight or nine and after failing in the regular school program. This failure plus the awareness that something is wrong causes many learning disabled children to quit trying to learn to read. Thus alternative methods of teaching basic reading concepts have to be developed.

This project is intended for certified learning disabled students at the 5/6 grade level. The purpose of this project is to enable learning disabled students to develop the skills of sequencing events in correct order whether it be in everyday activities such as making a peanut butter sandwich or the more complicated procedure of developing black and white film.

The students will:

1. Identify the order in which a story progresses.
2. Create a message that can be communicated visually.
3. Use and properly care for an instamatic camera.
4. Identify steps needed to develop and print black and white film.
5. Develop and print black and white pictures.
6. Arrange developed pictures in sequence to tell a story.
7. Write appropriate captions for pictures thus creating a poster that is visually pleasing as well as informative.

To implement this course of study familiarity with dark room procedures should be obtained. If the learning disabilities specialist or media specialist does not have this training or a dark room is not available, then commercial processing of the film may be used. An alternative person to lend support with this program might be the art specialist if there is one available in the district.

Funding may be obtained from the media specialist's supply budget or from funds generated from Public Law 94-142 as instructional materials needed for exceptional children. Building principals and/or program coordinators are aware of funds available. Cost of the program will vary depending on availability of cameras, poster board, and dark room facilities.

Each student will produce a minimum of three pictures which create a logical sequence, and he/she will dictate and/or write captions for each picture.

Possible sources for sharing of project:

Inside 24J: Paper published within Salem School District
Media Fair: Fair held every May for all Salem schools.
Speaking Out: Paper published by Salem Education Association for district personnel.
Bush Barn Children Show: Art show for Salem students held every April.

LESSON PLANS

Day I

As an introduction to the unit, the students will write directions for making a peanut butter and jelly sandwich.

Tell students "I am a new person to the area who has just arrived from Mars. What is a peanut butter and jelly sandwich? Please write directions for making a peanut butter and jelly sandwich. Tell me exactly how to do it." **NOTE**: Give no further instructions.

Day II

The teacher will make a peanut butter and jelly sandwich following each set of directions.

Be sure all students have finished writing the directions. Follow the directions exactly. If a student's directions say, "Put peanut butter on bread," then put the jar of peanut butter on the loaf of bread.

Day III

The students will make cookies from the recipe for "Snowballs."

Talk about sequence of recipe. Have children point out any directions in the recipe that are not totally complete. (The recipe does not tell you to open the box of vanilla wafers, etc.)

Day IV

The students will put 3 to 5 picture photo cards in sequence to tell a story.

Hand out 3 to 5 cards to each student. Have him/her arrange the cards to tell a story. After the student has told the story orally, he/she can exchange cards or join another student to add to the story.

Day V

The students will arrange comics in sequence to tell a story.

Find comics in daily newspaper and cut out all words. Make transparencies from comics and cut into individual sections.

The students will individually arrange sections of comics on the overhead in sequence and tell a story to fit the pictures. **NOTE**: Any sequence is acceptable as long as the pictures follow the story.

Day VI

The students will arrange comics in order according to the story.

A. Find comics in daily newspaper and cut into sections. The students will read sections and arrange in correct sequence.

B. Find a five day series of a comic strip and have students arrange in correct sequence.

Day VII

The students will plan for a series of black and white snapshots and describe plan orally.

Day VIII and Day IX

Students will investigate qualities of a good photograph.

A kit titled "Examining Point of View" is a good resource. The kit is published by Viking Press/ Lincoln Center for Performing Arts. Follow the teacher's manual. If kit is not available, art specialist or media specialist can help with planning.

Day X and Day XI
Students will demonstrate ability to care for and use an instamatic camera.

Day XII through Day XV (approx.)
Students will take 3 to 12 black and white snapshots that will convey a message.

Day XVI through Day XX (approx.)
Students will develop and print pictures.

Day XXI through XXV (approx.)
Students will arrange pictures on poster paper and write captions for stories.

INSTRUCTIONAL MATERIALS

Instamatic camera with flash

One roll black and white film per student

Dark room equipped to develop and print film (optional)

One loaf bread

One jar peanut butter

One jar jam/jelly

3 cups crushed vanilla wafers

1 cup powered sugar

1 six ounce frozen orange juice

2 tablespoons butter

1 cup chopped nuts

1 package coconut flakes

One 1-cup measuring cup

One large mixing bowl

One tablespoon (for measuring and stirring)

One plate

2 boxes photo discovery cards (usually available from district media center) or any group of pictures that follow a sequence.

One sheet poster board per student

SNOWBALLS

From *Sprint Magazine*
Approximately 4th grade readability

You will need:

3 cups crushed vanilla wafers

1 cup powered sugar

1 6-ounce can frozen orange juice

2 tablespoons butter

1 cup chopped nuts

1 package coconut flakes

You will also need:

a measuring cup

a mixing spoon

a measuring spoon

a plate

Ready? Here is what to do:

1. Leave butter out until it gets soft.
2. Leave frozen orange juice out until it melts.
3. Is the butter soft? Has the orange juice thawed? If both answers are yes, get the mixing bowl.
4. Put everything in the bowl except the coconut flakes. **Mix well.**
5. Wet you hands with water.
6. With your wet hands, take a little mixture at a time. Roll it into small balls with your hands. The balls should be the size of large marbles.
7. Roll each ball in the coconut flakes.
8. Put your snowballs on a plate. Then you put them in the refrigerator – until you are ready to munch!

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LEARNING DISABILITIES AND ART
An Elementary Level Curriculum

Developed by
Ellen Thompson-Green

In conjunction with
The Salem Art Association at
The Bush Barn
Salem, Oregon
Spring, 1980

Introduction

This curriculum using art was developed for children with learning disabilities. The four main learning problems looked at were self concept, visual perception, fine and gross motor skills, and social skills.

The projects were set up in a sequence of increasing difficulty of skills. The first projects concentrated on developing social interactions and increasing visual perception skills. These were followed by projects which encouraged motor skills while further emphasizing visual perception. All of the projects were geared towards the final project of an art show where students could exhibit their work.

Parent participation was an important aspect of this curriculum. It enabled a number of things to happen. It allowed a lower ratio of adult to child contact. It allowed parents to work directly with their children in an activity as well as with other students with similar problems. It gave the parents an opportunity that was enjoyable to help their children with their learning problems. If the parents are involved it is more likely that the student will show greater commitment to the program.

The following recommendations are suggested for adapting a curriculum to fit your program: 1) Get parent involved and committed in participating in the program. 2) Get students immediately involved in an art project that also makes them feel good about themselves.

Flexibility to the student's needs such as taking a break or snack time, finding their interests and ability levels and knowing when to stop a project are all important in making the program enjoyable. In concluding each session it is helpful for the student to know what the next project will be.

Suggested Schedule of Activities

Week	Project
1	Parent meeting
2	Body Portraits
3	Photography & Tempera Painting
4	" " "
5	Printmaking
6	Paper Mache Monsters
7	" " "
8	" " "
9	Art Show

Project: Body Portraits

Objectives:

1) Student will make a life-size portrait of a person in class.
2) Students will demonstrate social skills by working with partners.
3) Students will develop and use gross motor skills.
4) Students will develop and use basic visual perception skills.

Materials:

Roll of butcher paper
Pencils with finger grips
Large crayons, chalk, and paint
String
Scissors

Procedures:

1) Cut a piece of butcher paper the height of each student.
2) Pair off each student. Make sure each student has a partner.
3) While one student lies on the paper, the other student will trace around the student lying down with a pencil. Reverse the procedure.
4) Have each student sketch in where the major lines are on their partners clothing. Major lines include areas like top of pants, shirt sleves, neck line, shoes, etc.
5) If students have difficulty with judging where the top of the pants are or where the sleeves end, have them use string to measure the distance on their partner. The student can then lay the string on the drawing.
6) Have student color in clothing.

Evaluation:

This was an excellent activity to get children immediately involved with art and each other. It helped them pay attention to details that they normally overlooked.

This project lends itself to various levels of ability and expression from minute details like shoelace rings to large blocks of colors like pants.

It took from 45 minutes to 1½ hours for second graders to complete the project and up to 4 to 6 hours for fifth graders.

Project: Photography and Tempera Painting

Objectives:

1) Student will take a variety of pictures looking for color, shape, texture, composition and people's feelings.
2) Student will paint impressions of photographs.
3) Student will develop and use gross motor skills that involve eye/hand coordination.
4) Student will develop and use basic visual perception skills by demonstrating what he/she sees onto paper by painting.
5) Student will improve his/her self concept.
6) Student will demonstrate social skills by working individually, with partners, and within a small group.

Materials:

Polaroid 1-Step Camera
Instamatic cameras
Film & flashes for cameras
Tempera paint
Brushes, variety of large brushes such as 1", 2", 3"
White drawing paper
Newspaper

Procedures:

Photography

1) Explain and demonstrate a camera, giving such pointers on how to take good pictures such as standing still, not holding fingers over the lens, etc.
2) Explain and show how to load a camera with film and flashes.
3) Define a theme of what everyone is looking for such as colors, textures, forms or portraits.
4) Take students to the environment where they'll be taking pictures making sure that what you're looking for is available.
5) Limit the number of pictures to be taken and emphasize concentrating on the theme.
6) When everyone is finished form a group and talk about what they saw.

Tempera Painting

1) Have each student choose one or two things they saw.
2) Have student sketch in the idea with pencils on paper reminding them to make it as true to life as possible.
3) Paint in the colors as close to natural as possible (this is a good place to include a section on primary and secondary colors and how to mix them).
4) Hang the paintings on a clothesline to dry and have students help in cleaning up by washing brushes and cleaning tables.

Evaluation:

Photography was a project that everyone could do easily or with little assistance.

Cameras that develop immediately were great motivators and were very easy for students with some physical handicaps to use.

It's good to define the spatial area where pictures are taken, otherwise some students will tend toward off-task behavior.

Depending on funds, 2 to 4 hours is a good amount of time to spend on this project.

Painting helped emphasize what students saw and encouraged them to see details, as well as practice visual memory skills.

Students like the whole process of painting -- brushes, color and movement, and this project can be as long or short as desired.

Project: Printmaking

Objectives:

(1) Student will make a series of relief prints using pattern.
(2) Student will develop and use fine and gross motor skills.
(3) Student will demonstrate basic visual perception skills.
(4) Student will improve his/her self-concept.

Materials:

Styrofoam meat trays
¼" cord or rug yarn (figure 1½ to 2 yards per person)
White Glue
Scissors
Pencils with finger grips
Tempera paint
Liquid starch
Printmaking brayers
White drawing paper

Procedure:

(1) Explain the process of printmaking with a demonstration of all the steps. This is a good place to introduce the concept of pattern.
(2) Have the students select trays.
(3) Have students lightly sketch in their pattern on the trays with pencils.

(4) Measure the lengths of cord needed for the print by tracing the pattern on the tray with the cord.
(5) Spread glue over the whole tray and then place the cord over the lines, allowing 15-20 minutes drying time.
(6) Only one color can be used during printing, but more may be added if in-between drying times are included.
(7) Prepare powdered tempera paint with liquid starch, adding only enough tempera to get the desired color with the starch and then blend thoroughly.
(8) Pour ¼ cup of paint into a meat tray.
(9) Spread paint in the tray with brayers until brayer is covered.
(10) Roll brayer over the cord until it is also covered with paint.
(11) Turn tray cord-side down on to the drawing paper and press and rub evenly over the back of the tray.
(12) Here is a good place to explain arrangement of printed patterns on paper.
(13) Hang the papers on a clothesline to dry and make sure that students put the extra paint back into the can and clean the brayers with water.

Evaluation:

This is a good project to encourage concentration and motor skills.

It is also a good introduction to positive and negative space and a sequence of rhythm to form a pattern.

Time involved is about 2 hours, but could be extended with side projects such as stationary or cards.

Project: Paper Mache Monsters

Objectives:

(1) Student will make a three dimensional monster using paper mache.
(2) Student will demonstrate fine and gross motor skills.
(3) Student will demonstrate basic visual perception skills.
(4) Student will improve his/her self-concept.
(5) Student will demonstrate good use of social skills by increasing class responsibilities, such as setting up and cleaning activities, helpfulness and cooperation such as helping others.

Materials:

White drawing paper
Pencils with finger grips
Monster books such as **Where the Wild Things Are.**
Newspaper
Paper cutter
Masking tape
Newspaper cut into 2" strips
Liquid starch
Plastic buckets
Tempera paint
Large brushes

Procedure:

(1) Read a story with good visual images to the group.
(2) Have students draw out their ideas on paper.
(3) Form a body by crumpling up several sheets of newspaper and then covering with large flat sheets, taping them together and making sure that all ends are taped closed.
(4) Make head and limbs following the above or roll newspaper into logs and then tape securely to the body. Add features such as eyes, mouth, hands, feet, tails or horns.
(5) Cover the monster with liquid starch soaked newspaper in at least 2 to 3 alternating layers, making sure that all parts are completely covered.
(6) Let the figure dry for 2 - 7 days.
(7) Paint the figure and let it dry.

Evaulation:

This was an absorbing creative project which allowed students with varying ability levels to participate and enjoy each other's expression.

This project took the students from visualizing and drawing to a 3-dimensional form and the use of color, using all of their visual and motor skills, as well as their imagination.

This project can last from 6 to 8 hours if details are emphasized. This encourages students to be easily motivated to spend long periods of time on this project.

Project: Art Show

Objectives:

(1) Students will assist in organizing and helping hang an art show.
(2) Student will demonstrate a good self-concept.
(3) Student will demonstrate good use of social skills in the areas of accepting responsibilities, helpfulness and cooperation.

Materials:

Clothes line
Clothes pins
Push pins
Colored construction paper
Double stick tape or photograph gum corners
Pencils with finger grips
Refreshments

Procedures:

(1) Students should make invitations for parents, teachers and friends.
(2) Students will assemble together their work.
(3) Photographs should be mounted on attractive pieces of construction paper or double stick tape. (Some students may need assistance on arranging and mounting.)
(4) Students should assist in hanging clothes lines around the room and attaching their work with clothes pins. (Each project should be grouped together, making sure that each student's work is signed.) Some students can be working on hanging the show while others make posters to advertise it.
(5) Have students arrange refreshments on table.

Evaluation:

All projects were geared towards the final art show and this encouraged student interest.

The art show gave students a chance to be proud of their work and the class as a whole.

It also gave the student's parents, friends and teachers an opportunity to participate and support the student's efforts.

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Williams, Roger. "Why Children Should Draw: A Surprising Link Between Art and Learning", **Saturday Review**. September 3, 1977. pp. 11-16.

Wood, Nancy E. "Directed Art, Visual Perception, and Learning Disabilities" **Academic Therapy**. V. 12 N.4., Summer 1977. pp. 455-462.

CERAMICS

Phillis Temple

I teach primary grades in a small public school. My class consists mostly of normal children with an average range of problems. However, because of the federal law 94-142, I am, like most teachers, teaching handicapped students for the first time. I have taught visually impaired, hearing impaired, as well as students with a wide range of learning disabilities. I have found certain art projects to be particularly helpful in dealing with the mainstreamed student. In some cases the art lessons are designed to help students deal with or overcome the handicap. Other lessons are simply a positive experience for students who live with so much frustration.

The following are ceramic lessons I teach to my whole class, however, the lessons might vary depending on the individual needs of the students. For example, joining clay is a difficult process for many students, so while the class may be learning to join clay, a handicapped student might be simply rolling coils to improve coordination. A student with a specific learning disability might be working on the sequence of the instructions. A student with a reading problem might have the instructions written as a high motivation reading lesson.

My first goal, especially with handicapped students, is to give the student a positive, successful experience. I begin with projects which have a very high chance of success. With these simple projects which require no joining, the student will have a good time, and a finished project to be proud of and ideally there will also be some significant learning.

These projects require only clay and a few found objects. I have shared these ideas with many teachers and the only major failures they have noted have been caused by the clay. The children were using slick, smooth clay containing no grog. This type of clay dries unevenly and tends to crack while drying. The type of clay is very important for the success of the lessons. I have had good luck with raku or sculpture clay.

The first project can be made into necklaces, wind chimes, trivets, cookie presses, etc., the purpose of this lesson is; first, to give the student a positive experience; second, to create a textured surface; third, to have students follow a sequence of instructions; fourth, to use both hands in a coordinated motion.

For the first project, each student gets a small, walnut size, chunk of clay for each object to be made. I usually allow students to make at least two or three pieces in case of breaking. The clay is rolled between the hands into a ball. The ball is squashed to about ¼" thickness, with something round and flat such as a plastic glass or jar bottom. Gadgets are pressed gently into the clay to make texture and design. A hold can be punched with a straw or pencil. Remember, the clay will shrink in drying and firing so the hole will get smaller.

After drying and bisque firing the pieces can be glazed or painted. Though students love the magical shiny finish of glazing, it does present problems in controlling application and firing. A good alternative to glazing is painting with tempera, water colors or acrylic paint. The painted pieces can also be coated with acrylic medium to create a smooth surface coating. Another alternative to glazing is to apply water base paint then sponge it off the high areas. This can be an excellent way to develop highlights and texturing.

The second project has about the same goals as the first except students are expected to make a sculpted shape. The students form a shape by pinching shapes from one lump of clay. Again students roll the clay between their hands to form the basic shape for their figure; an oblong for a horse, longer for a fish, more round for a chicken, etc. Any extremities are pulled from the ball and pinched and smoothed into shape. Be careful to avoid long or thin projections which will break easily. Use found objects again to mark or texture the surface. Cover the pieces loosely with cloth to allow thick and thin areas to dry more evenly.

Children with coordination or visual perception problems may be frustrated by forming sculpted shapes. I encourage them to work slowly, keep it simple and work with a fairly small piece of clay (about golf ball size at first).

If the students have been successful they move on to coils. Handicapped students may need to work with short sections of coils. Some prefer to roll the clay into a coil on the table using one hand and some roll the clay bewteen their hands. My students begin with a pot or a flat piece such as a trivet. It is important to knit the coils together on the inside so they will hold togeter.

Next I teach students to join two secions of clay together. Learning to join clay correctly can eliminate most of the frustration students experience in building forms. The clay must be knitted together throughout the entire joint, not just smoothed over on the surface. Both surfaces of the joint should be roughed or textured (a fork works well), slip (clay and water mixed to the consistency of cream) applied to both surfaces, then the two parts pressed firmly together. The surface can then be smoothed. My students never use plain water on their clay. I check student's projects by pulling gently on the joints while the clay is still soft. If it comes apart easily it can be rejoined correctly. Joining clay can be difficult for some children so, I recommend using it only where it will be a positive experience.

I have included only a few projects to give an idea of the sequence of my lessons. Students may do several projects at one stage before going to the next. I also use modeling clay for practice before ceramic clay. I do not recommend wheel throwing for children for several reasons. The students I teach do not usually have the physical strength or coordination to work on a ceramic wheel. The time required to master wheel throwing is too great. A ceramic wheel in a classroom with twenty-five or thirty students is simply impractical.

Some of my students work on individual programs. Willy finds writing stories or even sentences almost impossible, however, he is quite gifted artistically. He loves to work with clay and this sometimes motiviates him to write stories about what he has made in clay. For example, he made a space ship and all the appropriate space creatures. Then, with help, he wrote a series of stories about his creations. Willy used his strength in art to strengthen his language skills.

A teacher must be flexible and creative in adapting art lessons for handicapped students. A student who is handicapped in one area may be gifted in another, so the teacher must adjust the lessons according to the child's special needs, strengths and weaknesses.

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What is the National Committee Arts for the Handicapped?

In June 1974, the Joseph P. Kennedy, Jr. Foundation provided funding for a National Conference on Arts for the Mentally Retarded, which created tremendous national interest in the concept of integrating the arts into the education of the mentally retarded child. As a result of several conferences and funding by the Kennedy Foundation and Alliance for Arts Education, a National Committee was organized to coordinate the development of a nationwide program of arts for all handicapped children. The National Committee, Arts for the Handicapped, is composed of leaders from major national arts organizations, organizations representing handicapped citizens, general education organizations and private foundations. With support from the Joseph P. Kennedy, Jr. Foundation, Bureau of Education for the Handicapped, Alliance for Arts Education, and U.S. Office of Education, Division of Arts and Humanities, NCAH serves as an educational affiliate of the John F. Kennedy Center for the Performing Arts, and functions as the national coordinating agency for development and implementation of arts programs for handicapped children and youth.

NCAH Goals

It is estimated that only 12 percent of the handicapped children in this nation receive arts programs. To extend opportunities for handicapped children to learn in the arts, about the arts, and through the arts, NCAH aims to increase the number of students served by arts programs by 200,000 per year until all programs include all the arts for handicapped children. Overall, NCAH intends that the significance of the arts in mainstreaming handicapped children into regular arts and education programs be recognized by all arts and education personnel.

NCAH Objectives

1. To reach and disseminate information about currciulum and instruction in the arts for handicapped people.
2. To exemplify and support model arts programs that may be successfully used with handicapped people.
3. To develop effective tehcniques for the preparation of personnel in offering quality arts programs for handicapped people.
4. To develop a greater national awareness of the need for and the beneftis of expanded arts opportunities for handicapped individuals.

NCAH Programs and Projects

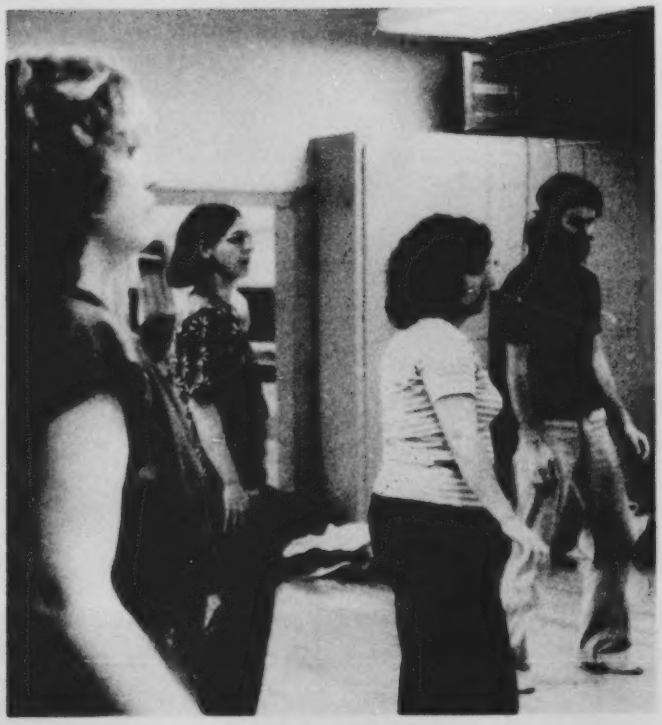
The National Committee fosters the growth of arts programs for handicapped children and youth through the following major implementation strategies:

1. Very Special Arts Festivals: Very Special Arts Festivals are a demonstration and celebration of the artistic abilities and skills of handicapped people. NCAH provides accreditation and support as well as technical assistance to an ever-increasing number of Very Special Arts Festival Program sites throughout the nation.
2. Model Site Program: NCAH identifies and accredits model arts programs which serve as national demonstration centers providing technical assistance to arts educators, special education instructors, administrators, parents, cultural leaders and program directors.
3. Special Projects: The NCAH Special Project Program provides funding for the development of unique and innovative curriculum materials, research projects, inservice and pre-service teacher training programs, and significant arts related projects.
4. Information and Resource Services: NCAH serves as a clearinghouse for the identification, development and dissemination of information regarding arts programs for the handicapped. A network of regional arts resource and information centers (AHRIN) has been established.
5. Research: Through funding from the Bureau of Education for the Handicapped, Division of Innovation and Development, NCAH has conceptualized and completed one major research project and begun another designed to measure the impact of the arts on the development of learning skills of handicapped children. Another project involves the development of a Model Program of Arts for the Severely and Profoundly Handicapped.

6. Training and Technical Assistance System: Grant support from the Bureau of Education for the Handicapped, Division of Personnel Preparation provides support for the development of a national training model. NCAH staff and project personnel have enhanced the growth of the model by providing regular technical assistance to arts and education organizations and agencies.

For More Information

Questions and inquiries should be made in writing to by telephone to NCAH, 1825 Connecticut Avenue NW, Suite 418, Washington, D.C. 20009. (202) 332-6960.



RESOURCES

The following lists of resources were generated from the recommendations of NCAH Project Arts Resource Team members. They are by no means exhaustive.

It is important to emphasize that these items are included as good resources for training programs, and not necessarily for classroom use. Since it is not possible, in this instance, to personally evaluate each resource item, the quality and appropriateness of items may vary. However, every effort was made to secure recommendations from persons who are themselves exemplary teachers, therapists and/or practitoners in arts education for handicapped students.

Resouce lists are organized by arts area and an area relevant to general/comprehensive capabilities.

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ANNA SHAFER AND HER WORK
(16 mm, color, sound, 10 min.)

Content: Anna Shafer, an 85-year-old artist comments on her drawing and subject matter: animals, lovers, death, children, cars and taxicab drivers.

Suggested use: Information for general audience.

Available from:
Realist/Jungels,
745 West Delevan Avenue
Buffalo, New York 14222

ART EXPRESSION WITH THE AGING
(16 mm, color, sound, 20 min.)

Content: Demonstrates the use of art therapy as a modality to meet the needs of the aging individual.

Suggested use: Information for general audience.

Available from:
Community Relations
Good Samaritan Medical Center
800 Forest Avenue
Zanesville, Ohio 43701

ART THERAPY: BEGINNINGS
(16 mm, color, sound, 45 min.)

Content: A documentary film illustrating the use of art therapy in a mental health context. Featuring four pioneers of art therapy: Margaret Naumburg; Interview with Judith Rubin; Elinor Ulman, Diagnostic Drawing Series; Hanna Yaza Kwiatkowska, Family Art Evaluation; Edith Kramer, Diagnostic Procedures in Art Therapy with Children.

Suggested use: Appropriate for teaching training.

Available from:
American Art Therapy Association
428 East Preston Street
Baltimore, Maryland 21202

ART THERAPY TECHNIQUES FOR RETARDED CHILDREN WITH AUTISTIC TENDENCIES
(16 mm, color, sound, 28 min.)

Content: The use of art therapy to channel hyperactivity and overcome the withdrawal and self-denial which are characteristic of retarded children with autistic tendencies.

Suggested use: Teacher training and to promote program development.

Available from:
Kay Martinez
Art Therapy
Parsons State Hospital
Parsons, Kansas 67357

ARTS AND CRAFTS FOR THE SLOW LEARNER
(16 mm, black/white, sound, 26 min.)

Content: Emphasizes the values and contributions of arts and crafts to the total development (physical, social, emotional, and mental) of the slow learner and the mentally retarded. Students in public schools participate in numerous types of arts and crafts. Many of the projects shown are done with free or inexpensive materials and are correlated with different academic areas.

Suggested use: Teacher training programs, and appropriate for advocacy of arts for handicapped.

Available from:
SWS Educational Films
3031 Kallin Avenue
Long Beach, California 90808

AS WE ARE
(16 mm, color, sound, 29 min.)

Content: Documentary of an art program for retarded children at the Tempus Art Center, demonstrating a wide range of creative experiences for children.

Suggested use: Teacher training. Advocacy film.

Available from:
Phoenix Films, Inc.
470 Park Avenue South
New York, New York 10016

AT YOUR FINGERTIPS
(16 mm, sound, color, 10 min.)

Content: Series of six films which deal with arts and crafts. Each film suggests ways to explore materials and techniques, in addition to introducing concepts and principles.

Suggested use: For art teachers, special educators and regular classroom teachers.

Available from:

ACI
35 West 45th Street
New York, New York 10036

CHILDREN WHO DRAW PICTURES
(16 mm, black/white, sound, 38 min.)

Content: Nine-month observation of first graders in Tokyo school translating their developmental needs and emotions into drawings.

Suggested use: Teacher training.

Available from:
Audio Visual Services
The Pennsylvania State University
University Park, Pennsylvania 16802

CLAY IN A SPECIAL WAY
(16 mm, 14 min.)

Content: Focuses on a pottery workshop treating blind, deaf, and other physically handicapped and non-handicapped children.

Suggested use: For art teachers, special educators and regular classroom teachers.

Available from:
The Stanfield House
12381 Wilshire Boulevard
Suite 203
Los Angeles, California 90025

THE COMMON EYE
(16 mm, color, sound, 30 min.)

Content: Dr. Harry Wilmer at Audie L. Murphy Memorial Veterans Administration Hospital demonstrates the use of video and art therapy with schizophrenic patients.

Suggested use: Professional and general audiences.

Available from:
Learning Resources Center
University of Texas
Health Science Center
7703 Floyd Curl Drive
San Antonio, Texas 78284

COULD YOU . . . . . ?
(16 mm, color, sound, 28 min.)

Content: Features international foot and mouth artists at work in their homes or studios.

Suggested use: Appropriate for motivation of handicapped, teacher training or general audience.

Available from:
Association of Handicapped Artists, Inc.
1034 Rand Building
Buffalo, New York 14203

CREATIVE GROWTH
(Film, 25 min.)

Content: A description of the Creative Growth Program in Oakland, California, which serves handicapped adults. Emphasized is the use of creative self-expression in the visual arts.

Suggest use: General and professional audiences, universities, rehabilitation centers, hospitals, community centers.

Available from:
James Stanfield Film Associates
Santa Monica, California

A DEMONSTRATION OF ART AS THERAPY
(¾ inch cassette and ½ inch reel-to-reel, sound, black/white, 20 min.)

Content: Documentary demonstrating techniques in teaching and using art as a motivational tool to teach developmental objectives to children with varying degrees of handicapping conditions and levels of ability.

Suggested use: Teacher training and general audience.

Available from:
Kitchen Sync Video
99 Wintrop Avenue
Albany, New York 12203

DEMONSTRATION OF A DIAGNOTIC INTERVIEW USING ART THERAPY TECHNIQUES: MICHAEL, A SIX-YEAR-OLD BOY
(16 mm, color, sound, 12 min.)

Content: Michael, a six-year-old child of divorced parents, in his first therapy session.

Suggested use: Teacher training or program advocacy.

Available from:
American Art Therapy Association
Post Office Box 11604
Pittsburgh, Pennsylvania 15228

EARLY EXPRESSIONISTS
(16 mm, color, sound, 15 min.)

Content: A recording of spontaneous and rhythmic movement with two and four-year-old children using varying art media.

Suggested use: Teacher training.

Available from:
Modern Talking Picture Service, Inc.
1212 Avenue of the Americas
New York, New York 10022

FINGER PAINTING AS A PROJECTIVE TECHNIQUE
(16 mm, color, sound, 21 min.)

Content: Demonstration and discussion of a technique for teaching fingerpainting to patients. Does not attempt to teach interpretation of fingerpainting.

Suggested use: Teacher training.

Available from:
Audio Visual Service
Pennsylvania State University
University Park, Pennsylvania 16802

FIRST STEPS IN CLAY MODELING
(16 mm, color, sound, 18 min.)

Content: Demonstrating the use of clay as a medium through which a child may express his reactions to perceptions and the teacher may become more in tune with what the child's reality is.

Suggested use: Teacher training.

Available from:
American Foundation for the Blind, Inc.
15 West 16th Street
New York, New York 10010

FREE EXPRESSION PAINTING IN CHILD PSYCHIATRY
(16 mm, color, sound, 30 min.)

Content: Describes painting experiences with emotionally disturbed children.

Suggested use: Teacher training or general audience.

Available from:
Geigy Pharmaceuticals
c/o Association Films, Inc.
600 Grand Avenue
Ridgefield, New Jersey 07657

GESTALT ART EXPERIENCE WITH JANIE RHYNE
(16 mm, color, sound, 27 min.)

Content: Janie Rhyne presents the principal concepts of gestalt art therapy and leads a group through three therapeutic experiences: "Finding Your Own Rhythm Vocabulary", "Creating Your World In Clay", and "Building A World Together". Designed to encourage natural expression, self-orientation, and self-recognition.

Suggest use: Teacher training.

Available from:
Extension Media Center
University of California
Berkeley, California 94720

GRAVITY IS MY ENEMY
(Film, 26 min.)

Content: A sensitive account of the life of artist Mark Hicks who, because of an accident, has only the use of the muscles in his face and neck. An Academy Award winning film for best short documentary.

Suggested use: General audiences.

Available from:
Churchill Films
Los Angeles, California

HELLO UP THERE
(16 mm, color, sound, 7 min.)

Content: Illustrates children's feelings about the adult world as revealed through their drawings, paintings and comments.

Suggested use: General or professional audience.

Available from:
Learning Corporation of America
711 5th Avneue
New York, New York 10022

HOW COME WHEN IT'S THUNDERING YOU DON'T SEE THE MOON?
(16 mm, color, sound, 13 min.)

Content: A teacher in a Harlem junior high school tries to help children release their feelings through drawing and painting, guiding children

through the transition between their present life and their potential future.

Suggested use: Teacher training, general information.

Available from:
Syracuse Film Library
1455 East Colvin Street
Syracuse, New York 13210

HOW DO YOU FEEL?
(16 mm, color, sound, 10 min.)

Content: Children comment on their view of the world through their drawings depicting life-influencing events. This film invokes varied responses from boys and girls about being loved, afraid, happy and sad.

Suggested use: Motivation for arts experience.

Available from:
Visual Aids Service
University of Illinois
Champaign, Illinois 61820

LEONARDO: THE CHILDHOOD IN VINCI
(16 mm, color, sound, 28 min.)

Content: Leonardo de Vinci, between 6 and 16, his dual family constellation as shown in his earliest drawings and actions, along with his efforts to overcome recorded handicaps through his art and science.

Suggested use: General audience or for use with older handicapped children.

Available from:
S. Paul Klein
Post Office Box 42
Garrett Park, Maryland 20766

LORI - ART THERAPY AND SELF DISCOVERY
(16 mm, color, sound, 32 min.)

Content: The film story of an emotionally disturbed 15-year-old girl and her struggle to emerge from her private world into a growing individual in touch with herself and the world around her. Her progression is revealed through art psychotherapy sessions with Helen Landgarten, ATR.

Suggested use: Teacher training; parents.

Available from:
The Film Company of America
7524 Woodley Avenue
Van Nuys, California 91406

THE MAGIC MIRROR OF ALOYSE
(16 mm, color, sound, 27 min.)

Content: Examines the work of Aloyse, a chronic schizophrenic, who has fascinated the medical world for over 40 years. Her rare, creative drawings are of interest from a symbolic, psychiatric and artistic point of view.

Suggested use: Professional audience.

Available from:
New York University Film Library
26 Washington Place
New York, New York 10003

METHODS OF TEACHING ART TO THE MENTALLY RETARDED
(16 mm, color, sound, 33 min.)

Content: This six-step planning and teaching method for art lessons is based on the premise that art contributes to the personal development of the child as well as having therapeutic value for the mentally retarded. This teacher training film reaffirms that art with the mentally retarded child is aimed at personal development rather than artistic merit.

Suggested use: Teacher training.

Available from:
Indiana University
Audio Visual Center
Bloomington, Indiana 47401

MIMI
(16 mm, color, sound, 18 min.)

Content: Mimi, a young paraplegic, comments on her struggle not to see herself as others might, her efforts to become a professional artist, and her personal philosophy of life.

Suggested use: Appropriate for professional, general or handicapped audience.

Available from:
Billy Budd Films
235 East 57th Street
New York, New York 10022

ONE DAY IN THE LIFE OF BONNIE CONSOLO
(Film, 16½ min.)

Content: A portrayal of a woman born without arms, who learns to lead a normal life by maintaining a positive attitude and a strong personal drive to succeed, and by developing her artistic skills in the visual arts.

Suggested use: General audiences.

Available from:
Barr Productions
Pasadena, California

PAINTING IS LOVING
(Film, 20 min.)

Content: A moving portrayal of how mentally retarded teenagers become more confident and self-reliant through their painting experiences at the Exceptional Children's Foundation, Los Angeles, California.

Suggested use: General and professional audiences.

Available from:
Charles E. Conrad Studio
Burbank, California

THE SHAPE OF A LEAF
(29 min.)

Content: A discussion by a group of retarded children on how their academic work relates to their art experiences in painting, stitchery, weaving, batiking, ceramics, mask making and puppetry.

Suggested use: General audiences, teachers, administrators, artists.

Available from:
Campbell Films
Saxtons River, Vermont 05154

VISUAL ARTS ORGANIZATIONS

American Art Therapy Association
428 East Preston Street
Baltimore, Maryland 21202
(301) 528-4147

American Association of Museums
1055 Thomas Jefferson Street, NW
Washington, D.C. 20007
(202) 338-5300

National Art Education Association
1916 Association Drive
Reston, Virginia 22091
(703) 860-8000

National Association of Schools of Art
11250 Roger Bacon Drive
Reston, Virginia 22090
(703) 437-0700

National Educational Council for Creative Therapies, Inc.
20 Rip Road
Hanover, New Hampshire 03755
(603) 643-2651

VISUAL ARTS PUBLICATIONS

Alkema, Chester J. *Arts for the Exceptional*. Pruett Publishing Company, 3235 Prairie Avenue, Boulder, Colorado 80302 (1971).

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Baumgartner, Bernice B. and Schultz, Joyce B. *Reaching Children Through Art*. Mafex Associates, Inc., Johnstown, Pennsylvania (1969).

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Jungels, Georgiana. "Expanding Art Experiences in Schools to Include All Children." *Creativity and the Art Therapist's Identity*, ed. by Roberta Hastings-Shoemaker and Susan E. Gornick-Barris.

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Mandel, B.K., Shoemaker, R.H., and Hays, R., (eds.). *The Dynamics of Creativity*. Proceedings of the Eighth Annual Conference of the American Art Therapy Association (1977). The American Art Therapy Association, Baltimore, Maryland (1978).

Packard, Sandra. "Learning Disabilities: Identification and Remediation Through Creative Art Activity." *Creativity and the Art Therapist's Identity*, ed. by Roberta Hastings-Shoemaker and Susan E. Gornick-Barris. The Proceedings of the Seventh Annual Conference of the American Art Therapy Association, Inc., Pittsburgh, Pennsylvania, 57-60.

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Wilson, Laurie. "Theory and Practice of Art Therapy With The Mentally Retarded." *American Journal of Art Therapy* (April 1977), 16(3), 87-97.

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(703) 476-3436

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2021 North Western Avenue
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Detroit, Michigan 48221
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1232 Timberlane Road
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30 Ruby Street
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(203) 389-5169

Weisbrod, Jo Anne
100 Church Street
Lewisburg, West Virginia 24901

Wisher, Peter
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Gallaudet College
Seventh and Florida Avenue, NE
Washington, D.C. 20002
(202) 651-5361

AND A TIME TO DANCE
(16 mm, black/white, sound 10 min.)

Content: Shows the use of creative movement with two groups of retarded children: in an institution and in a community nursery.

Suggested use: Teacher training, general audience.

Available from:
Commonwealth Mental Health Foundation
4 Marlboro Road
Lexington, Massachusetts 02173

AND SO THEY MOVE
(16 mm, color, sound, 17 min.)

Content: Excellent film on movement education with physically handicapped elementary school children. Many practical and meaningful activities on fundamental movement experiences are presented with accompanying theoretical narration on the value of the activities.

Suggested use: Helpful to physical education teachers and special educators.

Available from:
Michigan State University
East Lansing, Michigan 48823

CHILDREN DANCE
(16 mm, black/white, sound, 14 min.)

Content: Children explore space, time and force through dance improvisations. Designed for dancers and teachers who want to introduce dance in the classroom.

Suggested use: Teacher training.

Available from:
University of California
Extension Media Center
Berkeley, California 94720

CHILDREN: IN CONFLICT AND MOVEMENT
(½ inch videotape, 20 min.)

Content: Movement specialist, Alice Martin DeMund, explains creative movement and demonstrates its value with two children who have severe developmental problems.

Suggested use: Teacher training.

Available from:
Alice Martin DeMund
Institute for Movement Exploration, Inc.
15 Lewis Street
Hartford, Connecticut 06103

CREATIVE ART CREATIVE MOVEMENT – AN INTEGRATED APPROACH
(½ inch or ¾ inch videotape, 30 min.)

Content: A group of six trainable mentally retarded children, led by Crystal Kinda, demonstrate a variety of creative movement activities. The classroom teacher will find many practical suggestions; some teachers may find the studio setting too "ideal" Excellent tape.

Suggested use: Teacher training.

Available from:
Crystal Kinda
Creative Arts Department
Cantalician Center for Learning
3233 Main Street
Buffalo, New York 14214

CREATIVE MOVEMENT WITH BLIND DEAF
(videotape)

Available from:
New England Regional Center for Services for Deaf Blind
175 North Beacon Street
Watertown, Massachusetts 02172

CRYSTAL AND KEVIN
(½ inch or ¾ inch videotape cassette, 30 min.)

Content: Crystal Kinda conducts a dance/movement session with a profoundly retarded 9-year-old boy. For brief moments, they enter each other's world by establishing eye contact and sharing sight, sounds and feelings.

Suggested use: Teacher training, general audience.

Available from:
Crystal Kinda
Creative Arts Department
Cantalican Center for Learning
3233 Main Street
Buffalo, New York 14214

DANCE IS
(15 min.)

Content: An introduction to the ways in which meaningful dance experiences contribute to the education, growth and joy of children, youth and

adults. The program presents a panorama of dance in its many forms, multi-cultured, world-wide and ageless.

Suggested use: General and professional audiences.

Available from:
The American Alliance for Health, Physical Education and Recreation
Washington, D.C.

DANCE WITH JOY
(16 mm, color, sound, 11 min.)

Content: Illustrates the longitudinal effectiveness of movement and dance. The philosophy, activities, methods, and approaches are appropriate for youngsters with various handicapping conditions including the mentally retarded, emotionally disturbed, and physically involved.

Suggested use: Appropriate for professional or general audience.

Available from:
Documentary Films
3217 Trout Gulch Road
Aptos, California 95003

ECHOES OF CHILDHOOD
(16 mm, color, sound, 20 min.)

Content: A documentary film of the perceptual motor developmental curriculum developed at the Bethune School in Minneapolis. Handicapped, retarded children learn through an integrated program of dance, movement, art, music, drama, poetry.

Suggested use: Teacher training.

Available from:
Chris Robson
680 Beach Street, Suite 360
San Francisco, California 94109

IN TOUCH
(16 mm, black/white, sound, 25 min.)

Content: A two-part film on the use of movement in rehabilitation of severely retarded children. Section I shows the training of teachers of exceptional children in a movement class, based on the Laban principles of dance. Section II shows teachers applying their lesson in their work with 7 to 10-year-olds.

Suggested use: Teacher training and general audience presentation.

Available from:
New York University Film Library
26 Washington Place
New York, New York 10003

LOOKING FOR ME
(16 mm, black/white, voice-over narration, music, 29 min.)

Content: Documentary on the work of dance/movement therapist Janet Adler. Sessions with disturbed children over a period of weeks clearly shows growth.

Suggested use: Teacher training or as information on the value of dance as therapeutic tool.

Available from:
University of California
Berkeley Extension Media Center
Berkeley, California

MOVEMENT IN LEARNING: A DANCER TEACHES ACADEMIC READINESS
(16 mm, color, sound, 35 min.)

Content: A description of the work of dancer Lou Tupler with learning disabled students from the Kingsbury Lab School. Film protrays characteristics of learning disabled child and shows movement and dance techniques to program for success. Lab school teachers talk about learning disabilities and how movement strategies can develop audience readiness skills.

Suggested use: Appropriate for teacher training and speech education regular classroom teachers, parents, and physical therapists.

Available from:
The Kingsbury Lab School
1809 Phelps Place, NW
Washington, D.C. 20008

MOVING/MAKING/ME
(16 mm, black/white, 28 min.)

Content: A documentary film of 13 primary educable mentally retarded children in dance and art sessions that were part of a Creative Arts Therapy research program. Throughout the film the art therapist, Georgiana Jungels, and dance therapist, Carole Weiner, discuss art and movement styles of each child.

Suggested use: Teacher training and general audience.

Available from:
Realist Photographers
c/o Jungels
745 Delavan Avenue
Buffalo, New York 14226

SHOW ME
(16 mm, black/white, 30 min.)

Content: This film is designed to promote the teaching of movement and rhythms to the mentally retarded and provides a channel through which physical educators may introduce a program adapted to the specific needs of the mentally retarded.

Suggested use: Teacher training, special educators.

Available from:
United World Films, Inc.
221 Park Avenue, South
New York, New York 10003

A VERY SPECIAL DANCE
(15 min.)

Content: A demonstration of the work of Ann Riordan, a professional dance artist and educator, revealing the abilities of handicapped individuals to be creative and to communicate with others through dance.

Suggested use: General and professional audiences.

Available from:
American Alliance for Health, Physical Education and Recreation
Washington, D.C.

DANCE PUBLICATIONS

American Journal of Dance Therapy. American Dance Therapy Association, 2000 Century Plaza, Columbia, Maryland 21044.

Ash, S. and Weiner, C. *In-Service Training in Creative Movement/Dance Final Report for Special Project*. NCAH (1979)

Barlin, Anne and Barlin, Paul. *The Art of Learning Through Movement*. The Ward Ritchie Press, Los Angeles, California (1971).

Barlin, Anne Lief. *Teaching Your Wings To Fly: The Nonspecialist's Guide to Movement Activities for Young Children*. Available through THE DANCE MART, Box 48, Homecrest Station, Brooklyn, New York 11229.

Bartel, Lea and Ne'eman, Nira. *Movement, Awareness and Creativity*. Harper and Row, New York, New York (1975).

Bell, Fritz. *Let's Create*. Creative Classrooms, RFD No. 2, Box 86, Raymond, New Hampshire 03077 (1972).

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Caplow-Lindner, E., Harpaz, L. and Samberg, S. *Therapeutic Dance/Movement - Expressive Activities for Older Adults*. Human Sciences Press, New York, New York (1979).

Carroll, J. and Lofthouse, P. *Creative Dance for Boys*. MacDonald and Evans, Ltd., Estover, Plymouth, England PL6 7PZ (1969).

Cherry, Clare. *Creative Movement for the Developing Child: A Nursery School Handbook for Non-Musicians*. Fearon Publishers, Belmont, California (1968).

Childrens Dance. American Alliance for Health, Physical Education and Recreation, 1201 16th Street, NW, Washington, D.C.

Costonis, Maureen N. (ed.). *Therapy in Motion*. University of Illinois Press, Urbana, Illinois (1977).

Delaney, Wynelle and Sherrill, Claudine. "Dance Therapy and Adapted Dance." In *Adapted Physical Education and Recreation: A Multidisciplinary Approach* by Claudine Sherrill. William C. Brown, Dubuque, Iowa (1976), 237-259.

Dimondstein, Geraldine. *Children Dance in the Classroom*. MacMillan Company, New York, New York (1971).

Duggan, Diane. "Goals and Methods in Dance Therapy with Multiple Handicapped Children." *American Journal of Dance Therapy*. (Spring/Summer, 1978).

Feldenkrais, M. *Awareness Through Movement*. Harper and Row, New York, New York.

Focus on Dance. American Alliance for Health, Physical Education and Recreation 1201 16th Street, NW, Washington, D.C. 20036.

Hatcher, Caro C. and Mullin, Hilda. *More Than Words . . . Movement Activities For Children*. Available from H. Mullin, 2353 Duane Street, Los Angeles, California 90039.

Hay, D. and Rogers, D.J. *Moving Through the Universe, Ten Circle Dances for Everyone*. The Swallow Press, Chicago, Illinois 60610.

Hecox, B., Levine, E. and Scott, D. "Dance in Physical Rehabilitation." *Physical Therapy*. Vol. 56, No. 8 (August, 1976).

Katz, Stephanie. *Dance Therapy and PL 94-142*. Available from American Dance Therapy Association (ADTA), 2000 Century Plaza, Columbia, Maryland 21044.

Kinda, Crystal. *"Discovery" Movement for Mobile and Non-Mobile Geriatrics*. Available from author, 3233 Main Street, Buffalo, New York.

Kinda, Crystal. *Foot Party - Socialization and Dance/Movement Activities for Handicapped Teens and Adults*. Available from author, 3233 Main Street, Buffalo, New York.

Kinda, Crystal. *Me . . . Body Awareness for Exceptional Children; Space . . . Spatial Awareness/Exceptional Children; Colors . . . Color Awareness/Exceptional Children* (3 separate books). DOK Publishing Company, 71 Radcliffe Road, Buffalo, New York 14214.

Kokaska, Sharon Metz. *Creative Movement for Special Education*. Fearon-Pitman Publishers, 6 Davis Drive, Belmont, California 94002 (1974).

Kratz, L.E. *Movement Without Sight*. Peek Publications, Palo Alto, California (1973).

Laban, Rudolph, revised by Ullman, Lisa. *Modern Educational Dance*. MacDonald and Evans, Ltd., Estover, Plymouth, England PL6 7PZ (1963).

Lowndes, Betty. *Movement and Creative Drama for Children*. Plays, Inc., Boston, Massachusetts (1971).

Mason, Kathleen Criddle (ed.). *Dance Therapy: Focus on Dance VII*. American Association for Health, Physical Education and Recreation, Washington, D.C. (1974).

Polk, Elizabeth. "Notes on the Demonstration of Dance Technique and Creative Dance as Taught to Deaf Children, Ages 7-11." *Journal of the American Dance Therapy Association, Inc.*, 1 (Fall 1968), 4-5.

Puder, Mimi (unpublished MA Theses). *Dance Therapy for Emotionally Distrubed and Neurologically Impaired Child*. Write to: 18 Beverly Road, West Orange, New Jersey 07052.

Riordan, A. and Fih, S. (eds.). *Dance for the Handicapped*. National Dance Association, Monograph Series, 1900 Association Drive, Reston, Virginia 22091 (to be published 1980).

Russell, Joan. *Creative Movement and Dance for Children*. Plays, Inc., Boston, Massachusetts (1975).

Russell, Joan. *Modern Dance in Education*. Plays, Inc., Boston, Massachusetts (1975); [or see Ms. Russell's book: *Creative Dance in the Primary School*. MacDonald and Evans, Ltd., Estover, Plymouth, England PL6 7PZ (1968)].

Schniderman, Craig M. and Volkman, Ann. "Music and Movement Involve the Whole Child." *Teaching Exceptional Children*, 7 (Winter 1975), 58-60.

Spero, Ruth and Weiner, Carole. "Creative Arts Therapy: Its Application in Special Education Programs." *Children Today* 2:4 (July/August 1973).

Stein, Julian (ed.). *Materials on Creative Arts, Crafts, Dance, Drama, Music, Bibliotheraphy - For Persons With Handicapping Conditions*. American Association for Health, Physical Education and Recreation, Washington, D.C. (revised 1977).

Weiner, Carole. *Dance-Movement Therapy Bibligraphy*. Gowanda State Hospital, Helmuth, New York (1973). Available from: IRUC/American Association for Health, Physical Education and Recreation, Publications-Sales, 1201 16th Street, NW, Washington, D.C. 20036.

Weiner, Jack and Lidstone, John. *Creative Movement for Children: A Dance Program for the Classroom*. Van Nostrand Reinholt Company, New York, New York (1967).

Wisher, Peter R. "Dance and the Deaf." *Journal of Health, Physical Education and Recreation*, 40 (1969), 81.

Wethered, Audrey. *Movement and Drama in Therapy: The Therapeutic Use of Movement, Drama, and Music*. Plays, Inc., Boston, Massachusetts (1973).

DANCE ORGANIZATIONS

American Dance Guild
1133 Broadway, No. 1427
New York, New York 10010
(212) 691-7773

American Dance Therapy Association
2000 Century Plaza
Suite 230
Columbia, Maryland 21044
(301) 997-4040

Committee on Research in Dance
35 West Fourth Street
Room 675D
New York University
Department of Dance Education
New York, New York 10003
(212) 598-3459

Institute for Movement Exploration, Inc.
15 Lewis Street
Hartford, Connecticut 06103
(203) 549-5527

National Dance Association
1900 Association Drive
Reston, Virginia 22091
(703) 476-3436

Alexander, Robert
Living Stage
Arena Stage
6th and Maine Avenue, SW
Washington, D.C. 20024
(202) 554-9066

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91 Saddlehorn Drive
Rochester, New York 14626

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St. Paul, Minnesota 55116

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1809 Phelps Place, NW
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Happiness Bag Youth Center
1519 South 7th
Terre Haute, Indiana 47802

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Symbrinck Associates
Post Office Box 1042
Williamport, Pennsylvania 17701

Wetli, Peggy
CLIMB, Inc.
900 South Lincoln Street
Minneapolis, Minnesota 55403
(612) 872-1288

DRAMA FILMS/MEDIA

DO IT!
(16 mm, color, sound, 20 min.)

Content: Demonstrating the development of a drama program, this film series shows games designed to lead handicapped learners toward the realization of social skills. The Mentally Handicapped Series.

Suggested use: For classroom or teacher training.

Available from:
Halmark Films and Recording, Inc.,
Educational Division
51-53 New Plant Court
Owings Mills, Maryland 21117

DRAMATIC PLAY
(16 mm, color, sound, 32 min.)

Content: Through dramatic play, children are encouraged to explore the multifaceted educational processes available through this art form. Also deals with the teacher's role in evaluating the child's level of conceptualization.

Suggested use: Teacher training or classroom use.

Available from:
Indiana University
Audio-Visual Center
Bloomington, Indiana 47401

FREE TO BE ME
(30 min.)

Content: A description of a drama/theatre experience in which the Human Tree Players, a group of mentally retarded individuals, develop and produce a touring show.

Suggested use: General and professional audiences.

Available from:
Deleware County Association
of Retarded Citizens, Inc.
Muncie, Indiana

GESTURES
(10 min.)

Content: A reading by deaf poet Dorothy Miles in which she eloquently signs and recites her poetry demonstrating that the various aspects of poetry can be communicated in a variety of ways.

Suggested use: General audiences and persons interested in sign language.

Available from:
Joyce Media
8573 Shirley Avenue
Northridge, California 91328

THE GREEN CREATURE WITHIN: ART AND DRAMA WITH ADOLESCENTS IN GROUP PSYCHOTHERAPY

Available from:
Pittsburgh Child Guidance Center
201 DeSoto Street
Pittsburgh, Pennsylvania 15213

INTOLERABLE
(16 mm, black/white, sound, 10 min.)

Content: This experimental film uses classic silent movie techniques of slapstick comedy. National Theatre of the Deaf actors perform with the intent of educational entertainment, to teach basic vocabulary to deaf children.

Suggested use: Useful to parents and children learning to sign.

Available from:
Western Maryland College
Total Communication Laboratory
Westminster, Maryland 21157

THE MIKADO IS COMING
(16 mm, black/white and color combined, sound, 25 min.)

Content: Shows the teamwork involved in helping a group of physically handicapped children put on the operetta "The Mikado."

Suggested use: Appropriate for general or professional audience.

Available from:
Audio-Visual Center
University of Iowa
Iowa City, Iowa 52240

MOVEMENT IN TIME AND SPACE

Available from:
Penn State University
Audio-Visual Services
University Park, Pennsylvania 16802

PLAYING, PRETENDING: SPONTANEOUS DRAMA WITH CHILDREN

Available from:
Pittsburgh Child Guidance Center
201 DeSoto Street
Pittsburgh, Pennsylvania 15213

THE PLEASURE OF PLAY: DRAMA WITH HANDICAPPED CHILDREN

Available from:
Pittsburgh Child Guidance Center
201 DeSoto Street
Pittsburgh, Pennsylvania 15213

STORY ACTING IS FUN

Available from:
Division of University Relations
Florida State University
Tallahassee, Florida 32306

THREE LOOMS WAITING

Available from:
Time-Life Films, Inc.
43 W. 16th Street
New York, New York 10016

A TOUCH OF HANDS
(25 min.)

Content: A description of the experiences of puppeteer Ed Lilly with handicapped and non-handicapped children in a rural school in Pennsylvania. Creativity, self-awareness, self-confidence, and joy emerge from the 4-day encounter between the sensitive puppet maker/expressive therapist and the children.

Suggest use: General and professional audiences, parents, educators, children and youth.

Available from:
University of Pittsburgh
Center for Instructional Resources
Pittsburgh, Pennsylvania

DRAMA PUBLICATIONS

Behr, M.W., Clopton, A.S., Snyder, A.B. "Drama Integrates Basic Skills: Lesson Plans for the Learning Disabled." Charles C. Thomas Publications, Springfield, Illinois (1979).

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Dramatics. Published by International Thespian Society, 3368 Central Parkway, Cincinnati, Ohio 45225.

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Loeschke, Maravene. "Mime: A Movement Program for the Visually Handicapped." *Journal of Visual Impairment and Blindness*, Vol. 71, No. 8 (October 1977).

Martin, Sue. "Developmental Drama for Brain-Damaged Children." *Communication Education*, Vol. 26 (September 1977), 208-213.

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McReynolds. P. "Use of Improvisational Techniques in Assessment." *Advances in Psychological Assessment*, Vol. 4. Jossey-Bass, 433 California Street, San Francisco, California 94104 (1977).

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Way, Brian. *Development Through Drama*. Humanities Press, New York, New York (1966).

Way, Lenden. "Development Through Drama." Longman, Inc., 19 West 44th Street, New York, New York 10036 (1967).

Wethered, Audrey G. *Movement and Drama in Therapy*. Plays, Inc., Boston, Massachusetts (1972).

DRAMA ORGANIZATIONS

American Society of Group Psychotherapy and
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39 East 20th Street
New York, New York 10003
(212) 831-2318

American Theatre Association
1029 Vermont Avenue, NW
Room 420
Washington, D.C. 20005
(202) 737-2017

Association for Poetry Therapy
799 Broadway, Suite 629
New York, New York 10003
(212) 254-6665

Association Internationale du Theatre Pour
l'Enfance et la Jeunesse
U.S. Center for ASSITEJ
School of Drama
563 Elm Avenue
Norman, Oklahoma 73019

Black Theater Alliance
410 West 42nd Street
New York, New York 10019
(212) 564-2266

International Thespian Society
3368 Central Parkway
Cincinnati, Ohio 45225

National Association of Activity Therapy and
Rehabilitation Programs
St. Elizabeth Hospital
2700 Martin Luther King Avenue, SW
Washington, D.C. 20006

National Association for Drama Therapy
Theatre Department
William Patterson College
Wayne, New Jersey 07470

National Occupational Therapy Association
251 Park Avenue South
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MUSIC FILMS/MEDIA

DISCOVERING RHYTHM
(16 mm, color, sound, 11 min.)

Content: The film demonstrates to children that rhythm is an outgrowth of normal activities such as walking, running, etc. Children are taught basic concepts relating to rhythm.

Suggested use: Teacher training, and with children.

Available from:
Universal Education and Visual Arts
221 Park Avenue
New York, New York

GIVE ME A SIGN
(3 min.)

Content: An upbeat film in which lively young people sing and sign the song "GIVE ME A SIGN." Created by I Hear Young Hand, Inc.

Suggested use: General audiences and persons interested in sign language.

Available from:
Joyce Media
8573 Shirley Avenue
Northridge, California 91328

THE I IN THE BEAT
(16 mm, color, sound, 14 min.)

Content: This is a documentary film about primary educable mentally retarded children. Music therapy as shown in this presentation is primarily concerned with affecting change through self-expression, release of emotions, relaxed group interaction, organization and stimulation.

Suggested use: Teacher training.

Available from:
Greenberg May Productions, Inc.,
148 Virginia Street
Buffalo, New York 14201

LET ME SHOW YOU WHAT WE'RE GONNA DO
(16 mm, color and black/white, sound, 30 min.)

Content: Through images and sound, including children's voices, an exploratory art program is given by 4 to 14-year-olds. These children exceed adult expectations by developing individually in rhythm and style.

Suggested use: Teacher training, general and parent audience.

Available from:
Child Guidance Center
201 DeSoto Street
Pittsburgh, Pennsylvania 15213

LINKING SOUND AND SYMBOL
(16 mm, color, sound, 25 min.)

Content: A demonstration of the Kingsbury Lab School's progressive program for learning disabled

children. With the use of musical instruments, the children experience sound while seeing the symbols, promoting concept formation.

Suggested use: Teacher training.

Available from:
Kingsbury Lab School
2138 Bancroft Place, NW
Washington, D.C. 20008

THE MUSIC CHILD
(16 mm, black/white, sound, 48 min.)

Content: A film about the use of music therapy in treatment of the autistic and multiply handicapped child, demonstrating the value of an improvisational approach through live sessions. (Blue Ribbon Award, American Film Fesitval, 1976).

Suggested use: For all teachers of handicapped, as well as interested decision makers at various levels of school systems and governments.

Available from:
Benchmark Films, Inc.,
145 Scarborough Road
Briarcliff Manor, New York 10510

MUSIC FOR THE EXCEPTIONAL CHILD
(¾ inch videocassette, ½ inch EIA reel-to-reel, 18 min.)

Content: Music activities for the exceptional child. Joyful learning is depicted through musical experience expecially designed for the Primary EMH child. It is concerned with the discovery of self-awareness and academic transfer possibilities through music.

Suggested use: Teacher training.

Available from:
Illinois Office of Education
TV Section
100 North First Street
Springfield, Illinois 62777

MUSIC MAKERS ALL
(16 mm, color, sound, 28 min.)

Content: Student groups at different levels of development, from beginning rhythm groups to high school concert band, illustrate this progressive system of instruction.

Suggested use: Teacher training.

Available from:
Fairfield South Elementary School
5460 Bibury Road
Fairfield, Ohio 45014

P.L. 94-142 (IMPLICATIONS OF THE LAW)

Available from:
Instructional Media Services
128 East Pittsburgh Street
Greensburg, Pennsylvania 15601

MUSIC PUBLICATIONS

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Graham, R. *Music for the Exceptional Child.* Music Educators National Conference, 1902 Association Drive, Reston, Virginia 22091 (1975).

Hardesty, Kay W. *Music for Special Education.* Silver Burdett Company, Morristown, New Jersey (1979).

Hardy, Donna Dee. *Music Mixtures.* Volkwein Brothers, Inc., Pittsburgh, Pennsylvania (1977).

Jones B. and Hawes, B.L. *Step It Down.* Harper and Row Publishers, New York, New York (1972).

Journal of Music Therapy. National Association for Music Therapy, Post Office Box 610, Lawrence, Kansas 66044.

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Music Educator's Journal. 1902 Association Drive, Center for Educational Associations, Reston, Virginia 22091.

Music Educators National Conference. *Music Educator's Journal*, 58 (April 1972).

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Nash, Grace, et. al. *Do It My Way.* Alfred Publishing Company, Inc., Sherman Oaks, California.

Nocera, Sona D. *Reaching the Special Learner Through Music.* Silver Burdett Company, Morristown, New Jersey (1979).

Nordoff, P. and Robbins, C.
Songbooks: *I. Children's Play Songs I & II*
II. Songs with Resonator Bells
III. Fun for Four Drums
Presser Music Company, Bryn Mawr, Pennsylvania, 19010.

Palmer, Hap. Records, Tapes and Songbooks, Educational Activities, Inc., Freeport, Long Island, New York 11520 - or - Kimbo Educational, Post Office Box 477, Long Beach, New Jersey 07740.

Richards, E. and Richards, C. *Making Music Around The Home and Yard and Making Music in Mommie's Kitchen.* Award Music Company, 136 West 46th Street, New York, New York 10036 (1974).

Sloff, Martha R. *Music for Special Education - Handbook for Teachers.* Harris Music Productions, Fort Worth, Texas (1979).

Tomat and Krutsky. *Learning Through Music for Special Children and Their Teachers.* The Merriam-Eddy Company, Post Office Box 25, South Waterford, Maine 04081 (1975).

Triad. Paul E. Thoms (ed.), Fairfield City Schools, 1111 Nilles Road, Fairfield, Ohio 45014.

Vernazza, Marcella. *Music Plus.* Pruett Publishing Company, Boulder, Colorado (1977).

MUSIC ORGANIZATIONS

American Association for Music Therapy
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American Choral Directors Association
Post Office Box 5310
Lawton, Oklahoma 73504
(405) 355-8161

Association of Independent Conservatories of Music
850 Seventh Avneue
Suite 1005
New York, New York 10019
(212) 586-3495

College Band Directors National Association
University of California - Berkeley
Berkeley, California 94720
(415) 642-3436

College Music Society
Department of Music
State University of New York
Binghamton, New York 13901
(607) 798-2433

Music Educators' National Conference
1902 Association Drive
Reston, Virginia 22091
(703) 860-4000

Music Teachers' National Association
Carew Towers, No. 408
Cincinnati, Ohio 45202
(513) 421-1420

National Association for Music Therapy, Inc. (NAMT)
901 Kentucky
Suite 206
Lawrence, Kansas 66044
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National Association of College Wind and Percussion Instructors
NE Missouri State University
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(816) 665-5121

National Association of Schools of Music
11250 Roger Bacon Drive
Reston, Virginia 22090
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Access for the Handicapped, Inc.
1012 14th Street, NW
Suite 803
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(202) 783-1134 or 1135

Staub, Nancy
Executive Director
Puppeteers of America
2311 Connecticut Avenue
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(202) 265-6564

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Director
National Council on Aging
1828 L Street, NW
Suite 504
Washington, D.C. 20036
(202) 223-6250

Tarleton, Bennett
Director, Alliance for Arts Education
John F. Kennedy Center
Washington, D.C. 20566

Weingarten, Jane
Education Collaborative for Greater Boston
20 Kent Street
Brookline, Massachusetts 02146
(617) 738-5600

Zox-Eidenberg, Susan
111 Michigan Avenue, NW
Washington, D.C. 20016
(202) 745-3225

ADVENTURE BOUND
(16 mm, 18 min.)

Content: Shows an outdoor recreation program designed to offer challenging learning activities to mild and moderately mentally handicapped children during summer months and on weekends.

Suggested use: Advocate use of arts and recreation in educational program, teacher training.

Available from:
The Stanfield House
12381 Wilshire Boulevard
Suite 203
Los Angeles, California 90025

ALL THE WAY UP THERE
(16 mm, 27 min.)

Content: Bruce Burgess, a 24-year-old with cerebral palsy, realizes his dream of climbing a mountain. He is aided by Graeme Dingle, one of New Zealand's best known mountaineers.

Suggested use: General audience, motivation for the handicapped.

Available from:
Encyclopedia Britannica
Educational Corporation
425 North Michigan Avenue
Chicago, Illinois 60611

THE ART OF AGE
(16 mm, color, sound, 27 min.)

Content: Four retirees explain and demonstrate their philosophies of life; the adjustment problems of aging, loneliness and infirmity; and how their hobbies serve as vehicles for continual involvement with all age groups.

Suggested use: Advocacy for creative use of arts programs in a variety of settings.

Available from:
Audio Visual Services
Pennsylvania State University
University Park, Pennsylvania 16802

ART PEOPLE, FEELINGS
(16 mm, color, sound, 15 min.)

Content: This film demonstrates that for as many artists there are equal numbers of feelings, and for as many viewers there are equal numbers of responses.

Suggested use: Advocacy for creative use of arts programs in a variety of settings.

Available from:
Pyramid Films
Box 1048
Santa Monica, California 90496

BOARD AND CARE
(16 mm, 27 min.)

Content: This short story focuses on the brief effort of two retarded teenagers to break through to meaningful relationship. Winner of a 1980 Academy Award for Live Action Short Film.

Suggest use: Teacher training. Introduction for general audience.

Available from:
Bailey Films, Inc.
6509 DeLongpre Avenue
Hollywood, California

THE CALIFORNIA STORY
(16 mm, color, sound, 15 min.)

Content: A pre-tour introduction of the Oakland Museum's program for the deaf and hearing impaired.

Suggested use: Preparatory experience for children. Teacher training or in-service training.

Available from:
Docent Council
Oakland Museum
Oakland, California 94604

CHILDREN AND THE ARTS:
A FILM ABOUT GROWING
(16 mm, color, sound, 22 min.)

Content: A Model Cities Creative Arts Program using arts activities with young children. Emphasizes the common value of all art forms, the importance of these activities for children, spontaneous creativity, the need for practice to achieve mastery, and the social and interpersonal learning which are a part of the arts.

Suggested use: Advocate use of arts in educational program.

Available from:
Pittsburgh Child Guidance Center
Department of Community Services

201 DeSoto Street
Pittsburgh, Pennsylvania 15213

A CLASS FOR TOMMY
(16 mm, black/white, sound, 21 min.)

Content: The story of a young boy placed in a special class for the educable or moderately retarded child. Shows the admission procedure, and daily activities of the week: arts, crafts, physical education, value of music, and individual expression.

Suggested use: Appropriate for parents and teacher training.

Available from:
University of Kentucky
Audio Visual Services
Scott Street Building
Lexington, Kentucky 50406

CONCEPT DEVELOPMENT/OUTDOOR PLAY
(16 mm, color, sound, 17 min.)

Content: Focuses on concept development in young kindergarten children through outdoor activities, sand and waterplay, painting, art and music. Although the film depicts regular kindergarten children, it has many good concepts of formal learning.

Suggested use: Teacher training.

Available from:
Lowren Productions, Inc.,
Post Office Box 666
Mendocino, California 95460

CREATIVE GROWTH
(16 mm, color, sound, 30 min.)

Content: Explanation of what happens when quality of living becomes a major consideration in the rehabilitation – or habilitation – of developmentally disabled persons; and what happens when feelings of self-esteem and mastery found through a leisure activity generalize to all aspects of a person's life.

Suggested use: Teacher/professional training, awareness.

Available from:
James Stanfield Film Associates
Post Office Box 1983
Santa Monica, California 90406

THE CURB BETWEEN US
(15½ min.)

Content: A description of the progress of a young man disabled as a result of an accident, who is confronted with many kinds of barriers. Terry shares his thoughts about being disabled and discusses attitudes and behaviors he has encountered.

Suggested use: General audience.

Available from:
Barr Films
Pasadena, California

DAVID
(16 mm, 28 min.)

Content: David is an articulate and athletic 17-year-old with Down's syndrome who talks freely about his successful life. This is a documentary made while David was taking a leading role in a CBS dramatization.

Suggested use: Motivation for the handicapped, advocacy for arts.

Available from:
Filmakers Library
113 East 38th Street
Suite 703A
New York, New York 10022

EXCEPTIONAL TIMES: AN HISTORICAL PERSPECTIVE OF SPECIAL EDUCATION
(16 mm, 20 min.)

Content: Documentary on the last 100 years in the history of special education.

Suggested use: Teacher training and professional and general use.

Available from:
The Council for Exceptional Children
1920 Association Drive
Reston, Virginia 22091

FEELING FREE
(16 mm, color, sound, 15 min.; series of six films also in videocassettes)

Content: Each film is about one child in "FEELING FREE" television series. Each film is a narrative portrait of a rap session with the child and peers (disabled/nondisabled); and games or hobbies the child likes. Series is accompanied by print material.

Suggested use: Third and fourth grade students: classroom use for handicap awareness and teacher training.

Available from:
Scholastic Magazines, Inc.
904 Sylvan Avenue
Englewood Cliffs, New Jersey 07632

FREE
(16 mm, color, sound, 18 min.)

Content: The "Hawaii Association for Retarded Children" for severely and profoundly handicapped individuals program includes arts, crafts, music and rhythm activities, toy play, puppetry, as well as perceptual motor and physical fitness activities.

Suggested use: Teacher training or as advocacy presentation.

Available from:
Hawaii Association for Retarded Children
Office of Health Education
Post Office Box 3378
Honolulu, Hawaii 96801

GOOD MORNING, MY EYE
(16 mm, color, sound, 16 min.)

Content: Produced by schizophrenic patients of the Psychiatric Clinic of the University of Lausanne. Humorous and symbolic portrayal of daily life in a psychiatric hospital setting.

Suggested use: Parent training.

Available from:
Embassy of Switzerland
Cultural and Information Office
2900 Cathedral Avenue, NW
Washington, D.C. 20008

HANDICAPISM
(slide-tape, 25 min.)

Content: An examination of the myths, prejudices and sterotypes that promote unjust and unequal treatment of handicapped persons.

Suggested use: General audience.

Available from:
Human Policy Press
Syracuse, New York

I HAVE AN EGG
(16 mm, black/white, sound, 14 min.)

Content: A demonstration of blind children exploring the wonders of the egg, from the raw stage to the hatched chick. The children explore the different stages by tasting, touching, and smelling.

Suggested use: Motivation for arts experiences; teacher training.

Available from:
Indiana University
Audio-Visual Center
Bloomington, Indiana 47401

KING KONG IN A BLANKET
(16 mm, black/white, no sound, 9 min.)

Content: A look at Spindleworks, a sheltered workshop for mentally handicapped adults in Brunswick, Maine. Workshop members are shown dancing, spinning yarn and hooking rugs.

Suggested use: Teacher training and general audience presentation.

Available from:
M.I.C.A.,
Box 4124, Station A
Portland, Maine 04101

KINGSBURY CENTER LAB SCHOOL:
Six Education Films . . .

Synopsis: Students filmed are from the Lab School, an elementary and junior high day school for learning disabled children, and from a summer program for learning disabled children.

Suggested use: Teacher training, awareness.

Available from:
Ms Rebecca Beyer
The Kingsbury Center Lab School
2138 Bancroft Place, NW
Washington, D.C. 20008

Films One through Five - - -

LEARNING FOR A LIFETIME: THE ACADEMIC CLUB METHOD

The Academic Club method was developed by Sally L. Smith. It has been used to teach many students, with and without learning disabilities, in public and private schools, and in large and small groups. Any teacher can lead a club. Any subject

can be taught through the club approach. The first five films give a teacher the necessary tools . . .

PART ONE . . .
INTRODUCTION
(16 mm, color, sound, narration, 27½ min.)

Content: In academic clubs, students who have failed in regular classrooms are able to learn using the love of pretend and ingenuity that are a natural part of their play. Learning in a club involves the child's body, his mind and all of his senses. The knowledge he acquires is not superficial; it will remain with him throughout his life.

PART TWO . . .
THE SETTING UP OF A CLUB
(16 mm, color, sound, narration, 27½ min.)

Content: With a $10 investment in cloth, construction paper, posters and tape, a classroom is turned into Mount Olympus where 12 learning disabled children study history, geography and literature as members of a Greek Gods Club. The club in action is highly structured. Structure, used to block out distractions, to create order and to achieve a sense of belonging, is achieved by daily rituals, regular seating arrangements, formalized routines and appropriate identities.

PART THREE
DEVELOPING READING READINESS SKILLS
(16 mm, color, sound, narration, 27½ min.)

Content: What skills does a child need to read? First academic club teachers answer this question. Then they gather in "Brainstorming" sessions to invent and prepare club activities that will teach specific reading readiness skills within a particular dramatic framework.

PART FOUR . . .
TEACHING HISTORY, GEOGRAPHY AND CIVICS
(16 mm, color, sound, narration, 27 min.)

Content: Lab School students advance through six periods of history from 6-year-old Cavemen to 12-year-old American revolutionaries and industrialists. Knights of the Middle Ages become alchemists, putting all of their senses to work as they sniff, taste, feel and examine "powders". Renaissance Councillors look for examples of perspective in art of the masters and then look at each other in perspective on a city street.

PART FIVE . . .
THE TEACHER AS CLUB LEADER
(16 mm, color, sound, narration, 25 min.)

Content: A public school teacher turns her large third grade class into a Smokey the Bear Club. Her students dissect a chicken as part of their study of nature, science and animals.

FILM SIX . . .
TOOLS FOR LEARNING: AN ARTIST TEACHES ACADEMIC SKILLS THROUGH WOODWORK
(16 mm, color, sound, narration, 27½ min.)

Content: In the Lab School's woodwork shop, sculptor and artist, Bert Schmutzhart, and his students measure, saw, drill, hammer and paint. The students concentrate on the product — a chair, a table, a boat, a musical instrument. The sculptor concentrates on the learning process-coordination of eye and hand spatial relationships, planning and organization, sequencing and the relationship of the parts to the whole.

LIKE YOU LIKE ME
(16 mm, color, sound, 23 min.)

Content: Series of 10 animated films designed to help teachers as they face the problems of identifying the least restrictive environment in which handicapped children can function and succeed.

Suggested use: Teacher training.

Available from:
Encyclopedia Britannica
Educational Services
425 North Michigan Avenue
Chicago, Illinois 60611

MASK FOR ME/MASK FOR YOU
(16 mm, color, sound, 16 min.)

Content: A young child, lonely and rejected, discovers acceptance and creativity through a community arts center.

Suggested use: Program advocacy with general audience.

Available from:
Syracuse Film Library
1455 East Colvin Street
Syracuse, New York 13210

MR. SYMBOL MAN
(16 mm, color, sound, 50 min.)

Content: Charles Bliss explains his picture symbol language called "Blissymbolics". Shows the use of Blissymbols with non-speaking, physically handicapped children with cerebral palsy at the Ontario Centre for Crippled Children in Toronto.

Suggested use: Teacher training.

Available from:
Films, Inc.
145 Scarborough Road
Briarcliff Manor, New York 10510

MOVING/MAKING/ME
(16 mm, black/white, sound, 28 min.)

Content: Documentary film of 13 primary educable mentally retarded children in dance and art sessions. The film focuses on the children's art styles, their original dances and art work.

Suggested use: Information or advocacy for arts with handicapped; teacher training.

Available from:
Realist: Photographers and Film Makers
196 North Park
Buffalo, New York 14216

NICKY: ONE OF MY BEST FRIENDS
(16 mm, 15 min.)

Content: Shows how Nicky, a 10-year-old blind cerebrally palsied fifth-grader has been successfully mainstreamed into a Mamaroneck, New York, public school.

Suggested use: Teacher training and general audience.

Available from:
CRM/McGraw-Hill Films
110 15th Street
Del Mar, California 92014

SOMETHING SPECIAL
(25 min.)

Content: A film by the Alliance for Arts Education, John F. Kennedy Center for the Performing Arts, which portrays the ways in which all the arts are basic within education. The film encourages the inclusion of meaningful arts programs in established elementary and secondary school programs.

Suggested use: General and professional audiences, school administrators.

Available from:
The National Art Education Association
Reston, Virginia

WHY MAN CREATES
(25 min.)

Content: An exploration of the concept and history of creativity. A visually dynamic and unique film.

Suggested use: General audiences.

Available from:
Pyramid Films
Santa Monica, California

GENERAL PUBLICATIONS

Aiello, B. "Hey What's It Like to Be Handicapped?" *Education Unlimited* (1979) 1 (2), 28-31.

Almond, P., Rodgers, S. and Krug, D. "Mainstreaming and A Model for Including Elementary Students in the Severely Handicapped Classroom." *Teaching Exceptional Children* (1979), 11 (4), 135-139.

Baker, Clifford D. and Fowler, B.J. *Handbook of Teacher Training Activities to Prepare General Educators to Work With Handicapped Children*. Educational Services, 118 40th Avenue, Greeley, Colorado 80631.

Bartholomew, Donne and Tannen, Christina. *Resource Guide for Community Arts Development*. Sangamon State University, Illinois Arts Council, 111 North Wabash, Chicago, Illinois 60602 (1979).

Benne, Bradford, Gibb, and Lippitt. *The Laboratory Method of Learning and Changing*. Science and Behavior Books, Palo Alto, California (1975).

Bradford, Leland P. *Making Meetings Work: A Guide for Leaders and Group Members*. University Associates, La Jolla, California (1976).

Burke, W. Warner and Beckhard, Richard. *Conference Planning* (2nd ed.). University Associates, La Jolla, California (1976).

Chaffin, J.D. "Will the Real 'Mainstreaming' Program Please Stand Up! (or . . . Should Dunn Have Done It?)." *Focus on Exceptional Children* (1974), 6 (5), 1-18.

Coe, Linda C. *The Cultural Director*. American Council for the Arts, 570 Seventh Avenue, New York, New York 10018 (1975).

Expressive Therapies, The Arts, and the Exceptional Child. Eric Reproduction Service, Post Office Box 190, Arlington, Virginia 22210.

Francis, Dave and Young, Don. *Improving Work Groups: A Practical Manual for Team Building*. University Associates, La Jolla, California (1979).

Glazzard, P. "Simulation of Handicaps as a Teaching Strategy for Preservice and Inservice Training." *Teaching Exceptional Children* (1979), 11 (3), 101-104.

Gorman, Alfred H. *Teachers and Learners: The Interactive Process of Education*. Allyn and Bacon, Inc., Boston, Massachusetts (1974).

Johnson, G.O. and Kirk, S.A. "Are Mentally Handicapped Children Segregated in the Regular Grades?" *Exceptional Children* (1950), 17, 65-68.

Johnson, G.O., Lavely, C.D. and Cline, R. "Self-Concept of Educable Mentally Retarded in Two Educational Settings." *Journal of Developmental Disabilities* (1975), 1 (3), 1-4.

Kaufman, M., Semmel, M. and Agard, J. "Project PRIME – An Overview." *Education and training of the Mentally Retarded* (1974), 9, 107-112.

Larson, E.D. "Focus: A Successful Secondary School Program Dealing With Disaffected Youth." In, Jordan, J.B. (ed.) *Exceptional Students in Secondary Schools*. The Council for Exceptional Children, Reston, Virginia (1978).

Lassey, William and Fernandex, Richard R. (eds.). *Leadership and Social Change*. University Associates, La Jolla, California (1976).

Lazar, S.L., Sippel, H. and D'Alonzo, B.J. "Changing Attitudes Toward the TMR Through an Integrated Recreation Program." *Mental Retardation* (1977), 15 (4), 64.

Mauer, R.A. "Young Children's Responses to a Physically Disabled Storybook Hero." *Exceptional Children* (1979), 46 (2), 326-330.

McCarthy, R.M. and Stodden, R.A. "Mainstreaming Secondary Students: A Peer Tutoring Model." *Teaching Exceptional Children* (1979), 11 (4), 162-163.

Northcott, W.H. (ed.). *The Hearing Impaired Child in a Regular Classroom: Preschool, Elementary and Secondary Years*. The Alexander Graham Bell Association for the Deaf, Inc., Washington, D.C. (1973).

Orlansky, M.D. "Active Learning and Student Attitudes Toward Exceptional Children." *Exceptional Children* (1979), 46 (1), 49-52.

Pfeiffer, J. William and Jones, John E. (eds.). *The Annual Handbook for Grouping Facilitators 1972-1979*. University Associates, La Jolla, California.

Pfeiffer, J. William and Jones, John E. (eds.). *A Handbook of Structured Experiences for Human Relations Training (1973-1979)*, University Associates, La Jolla, California.

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Richardson, S.A. and Emerson, P. "Race and Physical Handicap in Chiidren's Preference for Other Children" *Human Relations* (1970), 23, 31-36.

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Schindler-Rainman, Eva and Lippitt, Ronald. *Taking Your Meetings Out of the Doldrums*. University Associates, La Jolla, California (1975).

Sheare, J.B. "The Impact of Resource Programs Upon the Self-Concept and Peer Acceptance of Learning Disabled Children." *Psychology in the Schools* (1978), 15, 406-412.

Shears, L.M. and Jensem, C.J. "Social Acceptability of Anomalous Persons." *Exceptional Children* (1969), 36, 91-96.

Siller, J. and Chipman, A. "Perceptions of the Physically Disabled by the Non-Disabled." A paper presented at the annual convention of the American Psychological Association, Los Angeles, California (1964).

Vaydik, Frank and Gustzlaff, Gordon. *In-Service Training* (Management Aid 65). National Recreation and Park Association, Arlington, Virginia (1966).

GENERAL ORGANIZATIONS

Advocates for the Arts
570 Seventh Avenue
New York, New York 10018
(212) 354-6655

Alliance for Arts Education
John F. Kennedy Center for the Performing Arts
Education Department
Washington, D.C. 20566
(202) 254-3250

American Arts Alliance
424 C Street, NE
Washington, D.C. 20002
(202) 544-3900

American Council for the Arts (ACA)
570 Seventh Avenue
New York, New York 10018
(212) 354-6655

American Council for the Arts in Education
1704 Bolton Street
Baltimore, Maryland 21217
(301) 383-0948

Arts Media Services
25 K Street, NE
Suite 200
Washington, D.C. 20002
(202) 789-2104

Association of College, University
and Community Arts Administrators
Post Office Box 2137
Madison, Wisconsin 53701
(608) 262-0004

The Association of Handicapped Artists, Inc.
503 Brisbane Building
Buffalo, New York 14203
(716) 842-1010

College Arts Association of America
16 East 52nd Street
New York, New York 10022
(212) 755-3532

Handicapped Artists of America, Inc.
8 Sandy Lane
Salisbury, Massachusetts 01950
(617) 462-6522

Hospital Audiences, Inc.
1540 Broadway
New York, New York 10036
(212) 575-7660

National Arts and the Handicapped Information Service
Arts and Special Constituencies Project,
National Endowment for the Arts
2401 E Street, NW
Washington, D.C. 20506
(202) 634-4284

National Assembly of Community Arts Agencies
1625 I Street, NW
Suite 725A
Washington, D.C. 20006
(202) 293-6818

National Association for
Creative Children and Adults
8080 Springvalley Drive
Cincinnati, Ohio 45236
(513) 631-1777

The National Center for the Arts and Aging
The National Council on the Aging, Inc.
1828 L Street, NW
Washington, D.C. 20036
(202) 223-6250

National Committee, Arts for the Handicapped
1701 K Street, NW
Suite 905
Washington, D.C. 20006
(202) 223-8007

National Endowment for the Arts
2401 E Street, NW
Washington, D.C. 20506
(202) 634-6369

National Guild Community Schools of the Arts
570 Seventh Avenue
New York, New York 10018
(212) 840-0808

National Information Center on Volunteerism
Post Office Box 4179
Boulder, Colorado 80306
(303) 447-0492

U.S. Department of Education
Arts and Humanities Division
400 Maryland Avenue, SW
Room 3728
Washington, D.C. 20202
(202) 472-7793

A VERY SPECIAL ARTS FAIR
(Film, 16 min.)

A documentary of a unique arts program funded by CETA and administered by the Rockford Park District that involves 40 developmentally disabled youth ages 15-19 and culminates in a one-day festival featuring a musical production and a gallery show (NCAH Model Site). Produced by Forward Productions, distributed by The Rockford Park District, Rockford, Illinois. For general and professional audiences, artists, teachers, recreation personnel, parents.

CALIFORNIA VERY SPECIAL ARTS FESTIVAL
(Slide-Tape, 30 min.)

A visual, verbal and musical description of California's first Very Special Arts Festival held in 1977. For arts festival coordinators, committee members, teachers, administrators, parents.

I CAN AND I AM
(Slide-Tape, 8 min.)

A description of the Very Special Arts Festival Program of The National Committee, Arts for the Handicapped. Serves as a model to stimulate community involvement in the development of expanded opportunities in music, dance, drama and the visual arts for all people. For general audiences, arts festival coordinators, committee members, teachers, administrators, parents.

NEW YORK STATE VERY SPECIAL ARTS FESTIVAL
(Film, 9½ min.)

A documentary of the 1976 New York State Very Special Arts Festival describing the program goals and activities as a project of the New York State Department of Education (NCAH Model Site). For arts festival coordinators, committee members, teachers, administrators, parents.

SPECIAL ENERGY WORKSHOPS - CAMP SUNSHINE
(Slide-Tape, 6 min.)

A description of art activities at Camp Sunshine which include workshops for teachers, administrators, and students in Rockford, Illinois. For general and professional audiences, teachers, administrators, artists, students.

THEATRE UNLIMITED
(Slide-Tape, 25 min.)

A descriptoin of the techniques and activities of a performing ensemble which is composed of able-bodied and disabled actors from the Recreation Center for the Handicapped in San Francisco (NCAH Special Project). For general and professional audiences, teachers, artists.

THERE IS MORE THAN ONE WAY TO MAKE AN A
(Slide-Tape, 10½ min.)

An overview of the Interrelated Arts Program, a Montgomery County, Maryland, teacher training program, which focuses on the use of music, drama, movement and the visual arts in the classroom (NCAH Special Project). For professional audiences, teachers, administrators, teacher training programs.

THIS IS YOUR CHILD – OUR GANG
(Slide-Tape, 4½ min.)

A discovery arts experience for parents and their handicapped children called "Our Gang." The presentation depicts activities in dance, drama, music and art with an accompanying explanatory tape. Produced by the Rockford Park District, Rockford, Illinois (NCAH Special Project). For general and professional audiences, parents and their children.

WHY CAN'T WE BE FRIENDS?
(Slide-Tape, 25 min.)

A program about the common concerns of handicapped teenagers written, narrated and produced by physically handicapped youngsters from Jefferson County Schools, Colorado. (NCAH Model Site). For general audiences, particularly useful for junior and senior high school students.

WHO ARE THE HANDICAPPED?
(Slide-Tape, 15 min.)

An informative overview of a variety of handicapping conditions with the theme that art experiences can enhance learning and enrich lives. For general and professional audiences.

A VERY SPECIAL PROGRAM FOR VERY SPECIAL PEOPLE
(Slide-Tape, 15 min.)

An overview of the San Fernando Valley Arts Council's Artists-in-Residence Program which utilized artists in educational settings to develop creative arts experiences for handicapped children (NCAH Model Site). For professional audiences, administrators, artists and teachers.

All the above Films/Media available from:
National Committee, Arts for the Handicapped
1701 K Street, NW, Suite 905
Washington, D.C. 20006
(202) 223-8007

Cost: $10 for NCAH Affiliates
$20 for General Public

NCAH PUBLICATIONS

ARTS AND THE HANDICAPPED: CURRENT LEGISLATION, A CONFERENCE REPORT ($1.50)

A conference report on a model mini-conference aimed to inform and educate arts and special education personnel on the impact of recent federal legislation on the development of arts program for handicapped people.

ARTS BROCHURES ($.75)

Three multi-colored brochures which describe why art, music, dance and drama are important to the lives of handicapped people. The color cover designs are reproductions of art work created by handicapped children.

THE ARTS EDUCATOR AND CHILDREN WITH SPECIAL NEEDS ($3.00)

Summary of a national symposium convened to explore the basic issues and problems confronting arts educators who work with handicapped youth.

ARTS FOR THE HANDICAPPED: DEVELOPING A NATIONAL DIRECTORY ($4.00)

A conference report, resulting from a research seminar coordinated by the Bureau of Education for the Handicapped and NCAH, including invited papers by leading arts educators and special educators addressing issues related to the current state of arts research for the handicapped. Conclusions, projections and implications for the future of arts research complete the monograph.

THE PENNSYLVANIA ARTS IN SPECIAL EDUCATION PRE-SERVICE MODEL ($2.00)

A program designed to assist teachers and administrators in developing and implementing arts in special education programs.

THE SPECIAL NEEDS PROGRAM AT OLD STURBRIDGE VILLAGE (Free)

Selected as a Model Site, the program was designed to enhance the world of the special needs student using the richness of a museum environment.
(Includes sample art activities.)

WHAT IS NCAH? (Free)

A brochure giving a general overview of the philosophy, goals, and achievement of NCAH.

WHAT IS THE STATE OF ARTS RESEARCH? ($2.00)

A review of the research in the field of arts for the handicapped prepared by William Kalenius, Jr., for a research seminar coordinated by The Bureau of Education for the Handicapped and The National Committee, Arts for the Handicapped.

FEDERAL LEGISLATION, THE ARTS AND HANDICAPPED PEOPLE (First Edition) ($2.00)

An explanation of Section 504 of the Rehabilitation Act of 1975 and the Education of All Handicapped Children Act (PL 94-142), and its relationship to arts programming for handicapped people.

INSTEAD OF A RAINBOW . . . (Free)

A collection of drawings and words by children of special needs from The Children's Museum in New Haven, Connecticut, designated as a Model Site by the NCAH.

All the above publications available from:

National Committee, Arts for the Handicapped
Suite 418
1825 Connecticut Avenue NW
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THE NATIONAL COMMITTEE ARTS FOR THE HANDICAPPED REGION V (NORTHWEST) IN-SERVICE TRAINING PROJECT PERSONNEL

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Terry Hendrick
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Education: B.S. English Literature; M.S. Special Education

Mr. Hendrick has served as state VSAF coordinator for several years. Additionally, he has worked with colleagues in his own and neighboring states to gain their understanding and support of expanded programming efforts in arts for the handicapped.

Dan Cannon
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Dr. Cannon coordinated the first VSAF program grant for the state of Oregon. He has continued his involvement with VSAF programming through the years, and as state representative of the Alliance for Arts Education, is working to expand arts education programming for the handicapped in many directions.

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